

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **SIXTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 139-142

THE MARK OF THE RANI,
THE TWO DOCTORS, TIMELASH
AND REVELATION OF THE DALEKS





BBC
**DOCTOR
WHO**
THE COMPLETE HISTORY

THE MARK OF THE RANI

THE TWO DOCTORS

TIMELASH

REVELATION OF THE DALEKS

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Welcome

In the pages of this volume of *Doctor Who – The Complete History*, you will learn how, in the mid-1980s, *Doctor Who* fell out of favour with the powers-that-be at the BBC. This resulted in the series being placed on hiatus at the end of the 1985 series.

Although *Doctor Who* did return to TV screens 17 months later, the 1986 series would prove to be the last for the Sixth Doctor, played by Colin Baker. Michael Grade, the then-controller of BBC1, gave the green light for the 1987 series, but decreed that Baker should step down from the role with a new actor cast to play the seventh incarnation of the Doctor.

When Colin had first taken on the role of the Doctor, he had boldly announced that he intended to remain in the part for even longer than Tom Baker, who had played the Fourth Doctor for seven years. As it

turned out, although Colin was technically the current Doctor for over three years, he actually only appeared in eight adventures – considerably fewer than all five of his predecessors, with his nearest contender Peter Davison way ahead of Colin, with a total of 20 stories.

However, despite being such a short-lived Doctor, in terms of his televised adventures, the Sixth Doctor packs quite a lot into his tenure. There's a sort of unspoken checklist of things every Doctor should do, eg meet the Daleks; meet the Cybermen etc. Happily, the Sixth Doctor almost gets a full house, crossing swords with the Daleks, the Cybermen, the Sontarans, Davros and the Master, as well as having the recurring villain of Sil unique to his era.

Sadly, the one thing that had to go unchecked on the Sixth Doctor's to-do list, was meet the Brigadier as played by Nicholas Courtney. Happily though, this would be to some extent rectified in 1993, when in *Dimensions in Time* – the short *Doctor Who* special made for the *Children in Need* charity telethon – the Sixth Doctor is seen to briefly share some screen time with the Brigadier.

Like many of the other Doctors, the Sixth Doctor, still played by Colin Baker, would, from 1999, go on to have many further adventures released as audio dramas by Big Finish Productions. In one of these stories, *The Spectre of Lanyon Moor*, released in 2000, the Sixth Doctor and the Brigadier finally got to enjoy a full-blown adventure together.

John Ainsworth – Editor

Right:

Brigadier Lethbridge-Stewart waits for his adventure with the Sixth Doctor.





'DESPITE BEING SUCH
A SHORT-LIVED DOCTOR,
THE SIXTH DOCTOR PACKS QUITE
A LOT INTO HIS TENURE.'



THE MARK OF THE RANI

► STORY 139

The TARDIS brings the Doctor and Peri to the English mining town of Killingworth in the nineteenth century. There the Doctor encounters inventor George Stephenson, as well as two other Time Lords: the ruthless Rani, and his old nemesis, the Master.



Introduction

If you count *The Trial of a Time Lord* [1986 – see Volume 42] as one story, Sixth Doctor Colin Baker only completed a run of eight stories between 1984 and 1986. Five of those stories focus on the return of old monsters or villains – it's only really his début story *The Twin Dilemma* [1984 – see Volume 40], *Vengeance on Varos* [1985 – Volume 40] and *Timelash* [see page 82] that relied wholly on their own unique foes.

It would be disingenuous, however, to suggest that the Colin Baker years were short of imaginative new creations. In addition to the Gastropods, Sil and the Borad from the above stories, there were the Cryons and the Androgums, the Bandrils and the mutated results of Davros' experiments. And in addition to the return of the Master and Sil, the sprawling *Trial of a Time Lord* splits

into segments that featured the robotic Drathro; more members of Sil's race, the Mentors; the Vervoids; and the Valeyard – an evil manifestation of the Doctor himself.

There's only one creation from those years, however, who returned to battle another Doctor. Sharing the billing with the Master in *The Mark of the Rani* was another member of the Doctor's own race, who not only cropped up in the Seventh Doctor's first story [*Time and the Rani*, 1987 – see Volume 43] but also helped celebrate the series' 30th anniversary. *Dimensions in Time* [1993 – see Volume 90] might not be considered by some fans to be an official part of the series' ongoing narrative, but the Rani was clearly considered to be an iconic *Doctor Who* villain who could take on all the Doctors on primetime TV.

Long before Missy was introduced in *Deep Breath* [2014 – see Volume 76], *The Mark of the Rani* gave us a villainous female Time Lord. Although, initially at least, there was a bit of a distance between her and the Master. She wasn't a fundamentally evil character – she had her own goals and simply didn't let 'human' notions of morality get in her way. Much like the Meddling Monk – an early example of one of the Doctor's people – she simply had different priorities that brought her into conflict with the Doctor.

By placing the Doctor, the Master and the Rani into a historical setting, *The Mark of the Rani* highlighted the relative viewpoints of these three characters. And even though the Master is present, this must count as one of the more original Sixth Doctor stories. ■

Below:
The Rani
returned
in *Time and
the Rani*.



Left:
Power head,
Prathvi in *The
Tria of a Time
Lord*

'LONG BEFORE MISSY, THE MARK
OF THE RANI GAVE US A
VILLAINOUS FEMALE TIME LORD.'

PART ONE

In a nineteenth-century mining village, three miners finish work and head to the bath house. It fills with gas and they fall, coughing, to the floor.

The TARDIS lands at the foot of a slag heap and the Doctor sets off, using a device to detect time distortion with Peri at his heels. [1]

In the bath house, the three miners are awake but acting like wild hooligans.

The Doctor and Peri are observed by a scarecrow.

The three miners attack a cart carrying some mining machinery. The cart driver knocks one of them out with a shovel and the other two flee. The Doctor and Peri arrive on the scene and the Doctor notices that the knocked-out miner, Jack Ward, has a red mark on his neck. [2] Jack recovers and runs off. The driver says the machinery was intended for George Stephenson.

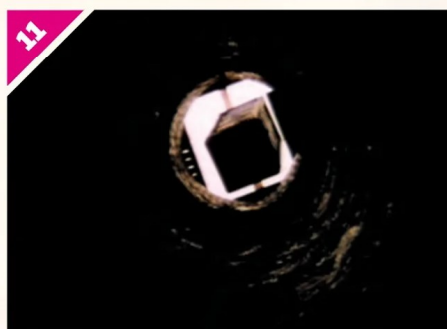
He drives the Doctor and Peri into the village. The Doctor goes to find Stephenson with Peri, not realising they are being followed by the scarecrow, who is in fact the Master! [3]

The pit guard tells the Doctor that Stephenson is having a meeting in order to call together other geniuses. Then the guard agrees to go and find Stephenson. He leaves the Doctor and Peri in an office, under the guard of a dog. [4]

The dog then hears something and runs to the pit gate, where the Master dispatches it with his tissue compression eliminator. He then confronts the miners who attacked the cart and tells them that the Doctor is a friend of Stephenson's and has come to mechanise the mine.

The Doctor and Peri leave the office and investigate an open pit shaft. The three miners attack the Doctor [5] and one of them falls down the shaft. Then a gunshot rings out and the two





remaining miners flee. The gun was fired by Lord Ravensworth, the mine owner. He takes the Doctor and Peri back to his office, and tells them that there has been a series of acts of violence at the mine. [6]

The Master enters the bath house, in which a fellow Time Lord, the Rani, has set up a laboratory. [7] She has brainwashed two miners so they can serve as her slaves; the Master kills one of them.

Ravensworth fetches Jack Ward's son Luke, who says the last time he saw his father was when he was on his way to the bath house. [8]

The Master heads into the mine, observed by the Rani via a scanner.

The Doctor dirties his face before entering the bath house with two miners. [9] The room fills with gas, knocking them out.

The Master is cornered by a group of miners, led by Jack Ward. He tells Jack to fetch the Doctor's TARDIS.

The Rani straps the Doctor onto a trolley then examines him and realises who he is. Once the Doctor has come to, the Rani reveals that she has been coming to Earth for centuries, using wars and riots as cover in order to extract the chemical from the brain that promotes sleep. [10]

The Rani steps outside and Peri sneaks into the laboratory, but then the Rani returns with the Master, catching Peri red-handed! The Master outlines his plan; he intends to harness the geniuses to turn the Earth into a power base. He orders Peri to push the Doctor outside.

Jack and the other miners drop the TARDIS down a mine shaft. [11]

The Doctor kicks the Master's eliminator out of his hand and tells Peri to push. She pushes – and he ends up careering down the road. Jack and the miners grab him and lift him onto a rail cart. They send it speeding towards the open mine shaft... [12]

PART TWO

George Stephenson comes to the Doctor's aid, pushing a cover over the mine shaft. He leads the Doctor and Peri to his workshop. [1] The Doctor persuades Stephenson to cancel his meeting, and Stephenson sends Luke Ward to deliver a message to Ravensworth.

On the way, Luke is intercepted by the Master, who hypnotises him and then feeds him one of the Rani's brainwashing parasites. [2] The Master tells Luke that the meeting must not be cancelled.

Walking back through the village, the Doctor and Peri are attacked by Jack and other miners [3] but emerge unscathed.

The gate guard brings Jack and another miner to Ravensworth, who tells the guard to tie them up.

The Doctor and Peri return to the bath house to find the Rani's laboratory

empty apart from the corpses of her former slaves.

The Rani leads the Master to the mine, the location of her original base.

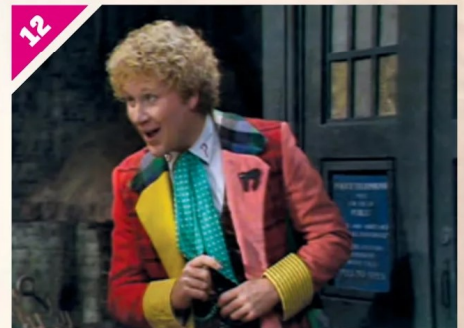
The Doctor sets off a booby-trap and the laboratory fills with mustard gas. [4] He and Peri grab gas masks and put them on, and then enter a large cabinet which turns out to be the Rani's TARDIS. The time machine activates under the Rani's remote control and the Doctor sends Peri outside before it dematerialises.

The Rani's TARDIS lands in the mine. The Doctor hides as the Rani and the Master enter and collect some land mines. After they have gone, he tinkers with the console. [5]

Luke informs Stephenson that Michael Faraday has been attacked and is hiding in Redfern Dell.

The Doctor finds Peri waiting for him at the pit head. They meet Ravensworth in his office, where the Doctor examines Jack. Luke then arrives, saying he has no idea where Stephenson is. [6]





This piques the Doctor's suspicion and he goes to Stephenson's workshop. Stephenson tells him about Faraday being attacked, and the Doctor offers to go to Redfern Dell.

At the Dell, the Master watches as the Rani conceals her landmines in the undergrowth. [7]

Luke wonders if a sleeping draught might calm his father. Peri knows of a suitable herb, which Luke offers to help her find in Redfern Dell.

Luke and Peri enter the Dell, watched by the Master and the Rani. The Doctor surprises them, knocking the eliminator from the Master's hand. But then Luke steps on one of the Rani's mines – and is transformed into a tree! [8] Peri nearly meets the same fate, but the Luke tree grabs her with a branch. The Doctor threatens the Rani with the eliminator and she reluctantly agrees to lead Peri to safety. [9]

The four of them proceed through the wood. Peri sees some aggressive miners

heading to the Dell. The Doctor agrees to stop them while Peri takes the Master and the Rani to the old mine workings.

The Doctor confronts the miners. They tie him to a stick and carry him away – but then step on two of the Rani's mines, so the Doctor ends up caught between two trees. [10]

In the mine, the Rani pretends to have a seizure and renders Peri unconscious.

The Doctor frees himself and heads into the mine, where he finds Peri. The mine workings begin to collapse, and the Master and the Rani retreat into the Rani's TARDIS. The Rani sets it to take off, and it speeds out of control, thanks to the Doctor's sabotage! [11]

The Doctor returns to Stephenson's workshop where he finds the TARDIS, recovered from the mine. Peri gives Ravensworth a sedative to use on the affected miners. The Doctor and Peri then leave in the TARDIS – after assuring Stephenson that his new steam engine will “take off like a rocket!”. [12]

Pre-production

Searching for new *Doctor Who* writers, producer John Nathan-Turner and script editor Eric Saward decided to approach the husband-and-wife team of Pip and Jane Baker to develop a storyline for them. The couple had been writing for films and television since the early 1960s.

The Bakers' introduction into the *Doctor Who* world came about via their work with Graham Williams, John Nathan-Turner's predecessor as producer. The Bakers had worked with Williams on series such as *Z Cars* and *The Double Dealers* and had contributed a script for *The Zodiac Factor*, a filmed thriller anthology which Williams had been hoping to make as a BBC/Fox co-production in 1976. Williams had subsequently invited the Bakers to write for *Doctor Who* when he took over as its producer, but the couple declined. *The*

Zodiac Factor never entered production, but Nathan-Turner found their script, entitled *Art Fraud*, in the *Doctor Who* production office when he took over the series. Impressed by what he read, he contacted the Bakers. The writers were not interested in writing for *Doctor Who* at first and really wanted to discuss new series formats with Nathan-Turner; Williams had invited them to contribute to *Doctor Who* several times between 1976 and 1979, but they had declined. Their only knowledge of *Doctor Who* had been seeing the first episode in 1963 and they were unaware of its cult status. Nathan-Turner loaned them tapes of the series to help them to familiarise themselves with it.

Below:

The Doctor gives Peri a history lesson.



The Bakers

The Bakers had a notable reputation in the industry as rapid screenwriters and editors, and were also both active in the Writers' Guild. Their career dated back to the late 1950s, in the fields of television, films and books (and also some successful educational word games). In 1961 they had adapted their novel *Moment of Blindness* into the movie *The Third Alibi*, followed in 1962 by two films entitled *The Break* and *The Painted Smile* and a third, *The Man with Two Faces*, which was never theatrically released. In 1967 they wrote additional material for the movie adaptation of *Night of the Big Heat*, a science-fiction story. Their television work had begun with the British-based American series *The Pursuers* and then included *Detective*, *Z Cars*, *The Expert*, a children's film adventure serial called

'THE RANI WAS ORIGINALLY TO
RETAIN HER "OLD CRONE" MAKE-UP
WELL INTO PART TWO.'

Right:

Lord Ravensworth supports scientific progress.

Circus and some BBC Schools programmes. On the science-fiction front they had contributed the *A Matter of Balance* episode of *Space: 1999*, while their *Blake's 7* script *Death Squad* had been abandoned for budgetary reasons shortly before it was due to go into production.

The writers discussed their ideas with Nathan-Turner and Saward. It was Saward who suggested that the story could feature the Master and be set in a historical era on Earth; the Bakers decided to introduce a heavy element of true science and were briefed by Saward and Nathan-Turner that the Doctor could not interfere with established Earth history. The Bakers themselves admitted to not being particularly adept at scripting futuristic science-fiction, so welcomed the historical setting. Nathan-Turner introduced the idea of having a new Time Lord villain in addition to the Master, with the Bakers suggesting that this could be a female character.

A scene breakdown of the story, which had the working title *Too Clever by Far*, was commissioned on Friday 30 September 1983 with a deadline of Monday 31 October, but with the Bakers actually delivering it on Tuesday 1 November. Saward commissioned the Bakers to

write the scripts, now under the title of *Enter the Rani*, on Monday 7 November with a delivery date of Monday 30 January 1984. The name accorded to the villain – Rani – was a Hindu word meaning duchess or queen; the Bakers saw her as an amoral scientist from a superior species.

The Rani was inspired by a neurochemist friend of the Bakers' whom they observed



in an argument with another more sentimental friend of theirs. The chemist had stated, "All you are is chemicals," to which the other friend replied, "But what about the soul?" This inspired the Bakers to have the Rani view humanity as nothing more than laboratory animals.

Luddite riots

The setting for the serial was derived from the Bakers' selection of the Luddite riots as the backdrop which would give a perfect cover for the Rani's sleep deprivation experiments. The Luddites, named after Ned Ludd, were machine smashers active in England from around 1811 to 1816. Although no definite date was given on screen, the Bakers set their serial at the time of Waterloo, indicating a date of 1815. In real history, George Stephenson was born in 1781 and built his first steam engine, the Blucher, in 1813, having worked at Killingworth since 1812 as an enginewright. In 1821, he was appointed engineer of the Stockton and Darlington mineral railway which opened in September 1825. Pip Baker found the research into Stephenson and his early life of poverty fascinating, but since the focus of the script had to be the Doctor there was no room to work this in; the script describes Stephenson as being in 'his

Connections: Baby dinosaur

In the Rani's TARDIS, the Doctor finds the embryo of a *Tyrannosaurus rex* in a jar. The Doctor assumes that the Rani took this from Earth's Cretaceous, the final three periods of the Mesozoic Era, roughly 145 million years ago.



early thirties'. Lord Ravensworth did not receive his barony until July 1821, before which he was Sir Thomas Liddell; he was a partner in the Grand Allies consortium with a number of colleagues and had been supervisor of all machinery at Killingworth West Moor since 1812, having been there since 1807. In their script, the Bakers described Lord Ravensworth as a 'portly, well-dressed' man.

The element of the storyline about drugs and sleep inducement was inspired by an article which the couple had read in a science journal such as *New Scientist*; they had also written about the side effects of drugs in *Tainted Money*, their episode of *The Expert*, seven years earlier.

One trait of the Bakers' was that they always enjoyed researching a real-life theme for inclusion in a storyline. Because of this, they talked to a chemist friend of theirs about drugs and sleep inducement, since studies were then going on into the synthetic creation of a neurotransmitter that caused sleep.

An error in BBC scheduling meant that the five days planned in studio could not be met by the facilities of Television Centre. Confronted with this situation, Nathan-Turner asked if the cost of the two lost studio days could be converted into extra days of filming, allowing around half of the Bakers' story to be made on location. This meant that there would later be only one three-day recording block in the studio.

On Monday 5 March 1984, Saward wrote to the Bakers indicating that he and Nathan-Turner had now read the script and would like to discuss it further. After some talks, the Bakers submitted a revised version of the script – with an increased film allocation – around Monday 21 May. Saward contacted the couple again on Wednesday 6 June to discuss a few further changes; after this, Saward made a series of cuts to the script and sent a revised version back to the Bakers on Tuesday 17 July, hoping they'd be happy with the trims. Saward found the script to be workmanlike and did not really like it very much.

The director selected for *The Mark of the Rani* was Sarah Hellings. Following a recommendation to Nathan-Turner by Colin Baker, whom she had directed on *The Intruder*, an episode of *Juliet Bravo* in 1982, Hellings had been engaged on Friday 20 January 1984 and formally joined the production on Tuesday 28 August. Born in 1945, she entered television in 1970 and trained as a film editor at the BBC before moving into the field of directing (notably on *Blue Peter Special Assignment*), working freelance. In late 1983, Hellings had visited Nathan-Turner and – having enjoyed watching *Doctor Who* – said she would love to direct an historical story. A month later, around Christmas 1983 (having been impressed with Hellings' handling of some episodes of *Angels* from 1982) Nathan-Turner offered her *The Mark of the Rani* and she received the scripts in late spring. Although no specific date for the serial's setting was given, the production team working on it estimated it to be

Connections: Time Lord exile

► The Rani was exiled by the Time Lords as punishment for accidentally "turning mice into monsters" which ate the President's cat and "took a chunk out of him, too". The Rani is said to now be living on the planet Miasimia Gorla where she rules a race of aliens.



Left:
The Master casts off the remains of his scarecrow disguise.

Connections: Mustard gas

► The Rani uses mustard gas to defend her TARDIS. Also known as blister agents, mustard gas is part of the family of chemical warfare agents known as the sulfur mustards. It can form blisters on exposed skin and in the lungs when inhaled. It was used by Germany against the British forces in World War I.



around 1830. On receiving the Bakers' scripts, Hellings was thrilled, but also amazed by the volume of special effects required by them. She enjoyed the Bakers' dialogue which dealt with issues of good and evil.

Initially handling make-up was Pauline Cox, whose previous *Doctor Who* serials were *Image of the Fendahl* [1977 – see Volume 27] and *Warriors' Gate* [1981 – see Volume 33], although during the summer she was replaced by Catherine Davies, who was also in

charge of the preceding serial (in terms of production), *The Two Doctors* [1985 – see page 42]. Paul Trerise was the set designer on this, his first *Doctor Who* serial, while costume designer Dinah Collin had previously handled *Earthshock* [1982 – see Volume 35] and *Enlightenment* [1983 – see Volume 37].

The Bakers had suggested that the location filming could be done at an open-air mining museum they knew of in South Wales. However, Hellings favoured Blists Hill Open Air Museum at Ironbridge in Shropshire where she had previously worked on two filmed items for the children's magazine programme *Blue Peter*, the first being *The Story of Ironbridge* broadcast Thursday 16 February 1978. Blists Hill Open Air Museum was part of the Ironbridge Gorge Museum, a group of period industrial buildings near Telford which had opened as a museum in 1973. A recce at Blists Hill was conducted from Monday 15 to Wednesday 17 October. Blists Hill was the site of the world's first all-metal bridge and offered a small group of buildings that could appear convincingly as the small north-east



settlement of Killingworth (and received an acknowledgement on both episodes).

It was at this point that some of the Bakers' script had to be altered to fit in with what Blists Hill could offer. Several scenes indicated the use of overhead tracks along which coal was moved in trucks, and these had to be omitted. This included a scene in Part One where the Master, prowling around the perimeter fence, used his tissue compression eliminator (TCE) weapon to shrink the supporting leg of a loading platform to distract the guards away from the gate, prior to his entry into the compound. A coal truck was also to be instrumental in the Doctor's confrontation with Ward, Green and Rudge at the shaft in Part One, with the truck to be swivelled on a turntable (again not available at Blists Hill), and also in a similar attack during Part Two when Ward was supposed to tip a truckful of coal down from the raised railway onto the Doctor as he passed underneath (a sequence changed to a prop beam being swung at the Doctor). The climax of Part One was due to be set at the main pit



compound with aggressors smashing their way in – using the TARDIS on the stolen drayman's cart like a battering ram on the gates; Saward realised that this sequence would not work. The Doctor was then to be propelled along the coal truck rails towards the shaft entrance on the trolley. Stephenson was to save the Doctor at the start of Part Two simply by operating the turntable mechanism, diverting the trolley away from the line to the pit down a siding to some crash barriers.

Location sequences

Among the location sequences omitted from filming were several short inserts in Part One to show the scarecrow watching the Doctor and Peri, including a brief sequence in which Ward – fleeing from the scene of the crime – saw the scarecrow and ran off (having seen the face, which the audience had not). Also dropped from filming was a shot of Ward and Green colliding with two women as they fled from the pit in Part One after their abortive attack – this meant that the

two actresses would then not be needed on location. The rehearsal scripts also failed to indicate that the younger woman would carry a baby.

Several short scenes with the Master, Peri and the trolley-bound Doctor at the end of Part One were planned for the hallway of the bath house, but were shifted to the exterior of the building for filming. A brief film sequence in Part Two of Peri reminding the Doctor that the TARDIS had been tipped down the shaft was also dropped at this stage. A similar scene later on was rewritten to omit the fact that the Doctor had not regained his usual coat from Ravensworth's office earlier in the episode.

Quite a few scenes in the middle of Part Two were rearranged from the rehearsal script. Originally Stephenson actually set off for Redfern Dell, and was seen walking through the village past the tavern, unaware that a man with a bicycle (wooden and without pedals) was waving to him. The scene with the Doctor asking Luke about Stephenson's whereabouts was planned for the workshop, not Ravensworth's office, followed shortly after with film sequences in which the Doctor borrowed the bicycle from outside the tavern to chase after Stephenson. The Doctor then abandoned the bicycle on finding the engineer at Redfern Dell (near the wreckage of the machinery) and sent Stephenson back to the mine. All this was changed apparently to minimise the film sequences with Stephenson, and shifted to the interior of the workshop. Also abandoned was a short scene of Luke and Peri leaving the pit for

Left:

Luke Ward is confronted by an angry miner.

Connections: Meeting of minds

► Stephenson invites four other eminent scientists of the day to a meeting. These are: chemist Sir Humphry Davy (1778-1829), chemist and physicist Michael Faraday (1791-1867), engineer Thomas Telford (1757-1834), and inventor James Watt (1736-1819).





Above: The Rani disguises herself as an old woman.

Redfern Dell. More scenes of the Rani planting her matter-changing land mines were added instead (she was originally to shed her 'old crone' disguise after this). When Luke was turned into a tree, the Bakers' script directions indicated that it should have 'if possible, some, albeit faint, resemblance to Luke'.

The scene in which the Doctor threatened the Rani and Master with the TCE had the Doctor whipping off the Rani's cloak, tossing it into the air, and destroying it with the TCE. To cut down filming time, some scenes of the Master and Rani being held captive by Peri and then overpowering her were shifted from the Dell to the mine interior, and the plot strand of the aggressors running to hide in the old mine at the end of Part Two was deleted, along with the Master and Rani firing at the rabble with the TCE (the commotion allowing the Doctor and Peri to track them to the mine, with the Doctor entering in an attempt to save the miners from the Master). All these rewrites were handled promptly in late summer by the Bakers.

The Rani's two assistants, Tom and Josh, were specified in the script as wearing transparent globes over their heads to protect them from the crimson gas the Rani used to overcome those in the bath house – with this description simplified into basic gas masks. The Rani herself was originally to retain her 'old crone' make-up well into Part Two of the serial – the revelation of her true nature to the Master merely requiring her change in behaviour and body posture. The Rani's maggots were supposed to glow fluorescently, and the effect of them being placed in a person's mouth suffused with a blue glow. When the Rani eliminated her controlled humans, as with the death of Green in Part One, the red mark was planned to encircle the throat and choke them to death – whereas in the finished programme it simply grew larger.

Some of the dialogue between the Rani and the Doctor in Part One was rewritten because the Bakers believed that the Master had been left in a shrunken state when last seen in *Planet of Fire* [1984 – see Volume 39], whereas in fact the

numismaton gas had restored his height but apparently burned him to a crisp. Other continuity references back to the previous serial, particularly regarding Peri and the Master, were left intact. The Rani also spoke of visiting Earth at the time of Julius Caesar, a reference changed to the Dark Ages for recording. Some dialogue in the bath house for Part Two between the Doctor and Peri had extra Shakespearean references added in keeping with the new Doctor's character, and in the rehearsal scripts, the Doctor alone ventured into the Rani's TARDIS after the mustard gas attack. The term 'Stattenheim Remote Control' was added to the script as a continuity reference to a similar device that had been mentioned in the previous serial to be made, *The Two Doctors*. The final scene of the TARDIS' departure was rewritten to include the character of Lord Ravensworth (to whom Stephenson originally called out to on the craft's disappearance).

Kate O'Mara

During September, it was decided to move *The Mark of the Rani* up the schedule for the 1985 series to be the third serial in transmission order, giving more variety to the series. Accordingly, the third serial in production, *The Two*

Doctors, took its place for transmission fourth.

Reading the script, Hellings wanted to cast Kate O'Mara – then best known as Katherine Laker in the 1981 series of the twice-weekly BBC1 drama *Triangle* – as the Rani and asked Nathan-Turner if he thought there would be sufficient budget to attract an actress of O'Mara's calibre. However, Nathan-Turner's first choice for the role was Sarah Badel, with whom he had worked on *The Pallisers* in 1974, and he offered her the role on Friday 13 July 1984. Badel replied on Thursday 26 July, saying that while she could see that the Rani 'is going to turn into a whizz kid and attract a cult following of her own', she couldn't do justice to the part and suggested Eleanor Bron instead. The role was subsequently offered to O'Mara who accepted the part and was engaged on Tuesday 4 September. O'Mara had previously been approached to appear in the *Doctor Who* serial *Inferno* [1970 – see Volume 16] but had been busy working on the Hammer film *The Horror of Frankenstein* at Elstree; she had become known on television via Yorkshire's *The Main Chance*.

Other guest actors for the serial included Terence Alexander, Peter Childs and Gawn Grainger. Alexander was best known as Charlie Hungerford in the BBC's detective drama *Bergerac* which was then between its third and fourth series; he had also featured on television in *Garry Halliday* and *The Forsyte Saga*. Peter Childs had appeared in many different TV series such as *Public Eye* and *Softly, Softly: Task Force*, and then played the semi-regular role of Detective Sergeant Rycott in Euston Films' *Minder*.

Connections: The Bard

▶ The Doctor quotes, "There are more things in heaven and Earth," from William Shakespeare's *Hamlet*, to the Rani; and in the bath house he quotes, "Cowards die many times before their death," from *Julius Caesar*, with Peri responding with, "Discretion is the better part of valour," from *Henry IV Part One*.



Left:
Inventor
George
Stephenson.

Connections: Garden party

► A deleted scene refers to the Doctor and Peri visiting the official opening of Kew Gardens in 1759. The botanical gardens in south-west London were made a royal gift to the nation in 1840.



Gawn Grainger was both an established actor and writer who had featured in Thames' *Man at the Top*; his part in the serial was accepted over the phone for him by his son on hearing that his father would appear in *Doctor Who*. A newer talent was Gary Cady, who had made his mark in the Granada sitcom *Brass*.

Anthony Ainley was engaged on Wednesday 6 June to once again play the Master, having last worked on the show for a brief insert for the regeneration sequence in *The Caves of Androzani* [1984 – see Volume 39] back in January that year.

Nearly all principal cast members were required for filming, with only Sarah James (who had featured in the BBC2 sitcom *Butterflies*) and Cordelia Ditton performing all their material in studio. Of the cast, Richard Steele, playing the Guard, had appeared on *Doctor Who* before, playing Commandant Gorton in *The War Games* [1969 – see Volume 14] and Sergeant Hart in *Doctor Who and the Silurians* [1970 – see Volume 15]. Kevin White, cast as Sam Rudge, had been a regular in the BBC1 series *Squadron*. The crew was to be based at

a hotel in Shrewsbury, close to the locations selected.

Since the end of recording on *The Two Doctors* at the end of September, the regular cast had taken the chance to enjoy some holidays at the start of October; Colin Baker had travelled to Majorca while Nicola Bryant had flown to America.

Sponsored walk

Rehearsals for filming began on Thursday 18 October with the Bakers in attendance for a readthrough at the conference room in the BBC's Threshold House. On Sunday 21 October, Colin Baker and Nicola Bryant joined a number of other *Doctor Who*-related celebrities for a sponsored walk in London to raise money for Dr Barnardo's. Baker and Bryant were accompanied by Patrick Troughton, Nicholas Courtney and Mark Strickson. Colin Baker was very keen on the story, enjoying those with a historical setting; he had worked with Kate O'Mara in the play *The Holly and the Ivy* in 1969, as well as the LWT science-fiction satire *The Adventures of Don Quick*. They had also both featured regularly in the BBC1 drama *The Brothers*; Baker had played Paul Merrony from 1974 and O'Mara had joined as Jane Maxwell a year later. Anthony Ainley was concerned that the Master was going to be eclipsed by the Rani, but was nevertheless charming and welcoming towards Kate O'Mara with whom he had worked in 1979 in the stage play *The Crucifer of Blood*. Nicola Bryant enjoyed working with Sarah Hellings as she found that she received good direction; she was also in awe of O'Mara and delighted when the two became friends on location, with the established performer offering the relative novice a lot of advice from her experience. ■

Below:

The Master hypnotises Luke.



‘WHEN LUKE WAS TURNED INTO A TREE,
THE BAKERS’ SCRIPT DIRECTIONS
INDICATED THAT IT SHOULD HAVE
“IF POSSIBLE, SOME, ALBEIT FAINT,
RESEMBLANCE TO LUKE”.’

Production

Above:
The Rani
revealed.

Shooting began on Monday 22 October 1984 at Granville Colliery Spoil Heaps, located off Donnington Wood to the north-east of Telford; opened in 1860, this became the last deep coal mine left in Shropshire and had closed in May 1979. With work scheduled for 11.30am to 5.30pm, the first scene to be shot was the TARDIS' arrival on the slag heap, after which various scenes set in Redfern Dell connected with the attack on the Drayman were filmed. For these inserts, Anthony Ainley was scheduled to appear in his scarecrow guise. However, his face was never seen clearly by the cameras and it was agreed that Ainley need not attend the location filming until

Wednesday 24. Nathan-Turner wanted an 1830s hairstyle for Peri, so Cathy Davies used hairpieces on Nicola Bryant. Unfortunately, Bryant had injured her neck a short time earlier, and when not required for filming wore a neck brace; she also disliked her costume for the serial which she felt made her look like a balloon. The rest of the day was spent on the scenes towards the end of Part One in which Jack Ward, Tim Bass and the other aggressors wheeled the TARDIS along on a hand cart, including extra camera shots which would appear on the Rani's scanner.

At Ironbridge, Paul Trerise's team had to mask out windows with false walls, darken the brickwork and erect a set of large pit gates. One hundred feet of railway

track was laid towards the end of the first week's work, and some of the later period gas lamps were hidden from the cameras. Shooting at the open air museum began on Tuesday 23, with specific requirements in the script for animals. The huge black guard dog used at the pithead was supplied by Mike Culling, and regrettably did not act as required on location. The two horses were supplied by Goodey's, and a donkey appeared in the high street scenes. Pip and Jane Baker were also in attendance for all the film and studio days on their story. Shooting on this second day was planned for 8.30am to 5.30pm, the standard schedule for the remaining location days.

Tuesday 23 was the only day that Kate O'Mara wore her 'old crone' make-up on location. This disguise comprised foundation and old-age stipple; the make-up was so effective that nobody realised who she was during the freezing morning shoot and none of the crew offered to get her a chair or a cup of tea. Filming started in the high street and Colliery Lane area with the opening sequence of the shift ending, following Ward, Green and Rudge to the bath house,

and making excellent use of mounting the film camera on a crane to get high angle views of the pit compound; the sequence of the miners attacking the pedler was filmed in the undertaker's yard. The rest of the day was spent on the arrival of the Doctor and Peri in Killingworth with the drayman, Tim Bass' visit to the bath house (ie the harness makers') and the Doctor and Peri talking their way into the pithead past the guard. These sequences continued to be shot on Wednesday 24, starting with the Master's use of his TCE on the second guard, Harry, and his dog. The TCE was the same prop used in previous serials such as *Logopolis* [1981 - see Volume 33] which opened and illuminated at the end, with a jump-cut in filming making the actor vanish. After scenes by the sawmill and the candle factory of the Master telling Ward's group that the Doctor was their enemy, the day concluded by filming the attack on the Doctor and Peri at the pithead during Part Two.

Actions scenes

Thursday 25 saw the filming of a variety of scenes by the canal at the open pithead at the end of Colliery Lane, inside which a safety platform had been fitted. When the platform was not in place, the crew had to wear safety harnesses when working in its vicinity. The stunt arranger for the location filming was Bill Weston, who devised the action sequence for Part One in which the Doctor was attacked, and during which Sam Rudge fell to his death. Colin Baker opted to do all the Doctor's action scenes himself, without the use of a stunt double. This was because he wanted lots of close-ups, showing the audience that it was actually the Doctor who was in peril as opposed to a stuntman in long shots only.

Left:

Lord Ravensworth wonders who the Doctor's tailor is.



Connections: Like a rocket

► The Doctor refers to Stephenson's Rocket, a prototype steam-driven vehicle which reached an incredible speed of 30mph in a competition in October 1829. It became the template for most steam engines over the following 150 years.



The scenes of the Doctor hanging on the chain caused Baker great discomfort since he was cold and caught his finger in the chain, losing some of his skin. After the fight sequence, filming continued with the scenes involving Rudge's corpse, and then the aggressors' attack on the pithead at the start of Part Two. Colin Baker suggested the Doctor's joke to Peri about being saved by "peri-pher-al vision". Shooting

for these scenes was disrupted by the noise of aircraft flying overhead.

Because of the poor weather, the Bakers were asked to rewrite approximately 10 minutes of the script to transfer some sequences scheduled for this day back into the studio and found themselves making amendments to the script every evening at the unit hotel.

Nathan-Turner had not been present for most of the first week of filming, arriving on Friday 26 October. He had in fact taken a fortnight's holiday and visited Singapore, a country which had already played host to *Tenko* (a BBC series set in a women's prisoner-of-war camp) and which he felt would make a suitably impressive overseas location for the 1986 series. Accompanied by his partner Gary Downie, Nathan-Turner had been taken on a tour of the Instant Asia Show, the Botanical Gardens, the Chinese Gardens and an opera between Saturday 20 and Wednesday 24 before returning to London on Thursday 25. Location material recorded by the pair had been viewed by Saward and writer Robert Holmes, leading to the commission of the first episode of a three-part story with the working title *Yellow Fever and How to Cure It* on Friday 26.



Friday 26 began with lots of scenes set outside the bath house, including the revelation that the scarecrow was the Master (showing Ainley in his Master costume casting off the scarecrow's hat and dropping some bits of straw). These concluded with the Doctor secured to the trolley for the end of Part One, and so filming continued on a hill leading down to the ironworks and the old pit shaft (where the track had been laid) to provide the cliffhanger to Part One. There were two identical trollies to which the Doctor was strapped, both made by visual effects assistant George Reed. One of these housed young visual effects assistant Tom Davis who would steer the trolley on its perilous journey. The camera was mounted both on the side of the trolley and suspended over it to get the close-up shots required in motion. The Doctor's rescue was effected by Stephenson, with Gawn Grainger completing all his location



material on this day, the final filming being the Doctor meeting Peri at the old pit shaft during Part Two.

Shooting on Saturday 27 also focused on sequences set outside the main village area, using the lane from Tollgate to the old pit, and the old pit itself. The rest of the attack scenes on the drayman and his cart were filmed first, and work continued on the scenes of Ward and the aggressors wheeling the TARDIS along on the hand cart, prior to hurling it down the old pit shaft. For the scene where the Doctor had to make his face grimy as an excuse to take a bath, Baker was given a tray of Fuller's Earth to apply the dirt. Unfortunately, Baker realised too late that a dog had already found the tray and made good use of it. Sunday 28 was the team's day off.

The second week of shooting began at Coalport China Works at Coalport, which was very close to Blists Hill; this had produced fine bone china and porcelain

from 1796 to 1926 and opened as part of the Ironbridge Gorge Museum group in 1977. It was here that all the scenes set just outside Lord Ravensworth's office and Stephenson's workshop were shot in the vicinity of the workshop and saggar makers. This day also included the scene where the Master hypnotised Luke Ward inside the store using one of the Rani's special maggots, with the edible props being made of marzipan.

Downpours

By now, rain had hit the filming schedule very badly (indeed the schedule outlined above was the planned shooting order only). The remaining three days of filming were to have been dedicated to the Redfern Dell scenes for Part Two, this being a wooded area adjacent to the old pit back at Blists Hill with an estimated wrap of 5pm. The intention was to film the scenes of Luke being turned into a tree (with the tree prop being operated inside by Tom Davis) on Tuesday 30, the Doctor being captured by the aggressors and ending up suspended between two trees on Wednesday 31, and then various other scenes at the entrance to a disused mine working nearby on Thursday 1 November. The final day of the schedule, Friday 2, had been set aside to pick up any sequences which had not been completed on previous days with work through to 3pm. But the weather had been far worse than expected by Hellings' team. The last day of filming was totally abandoned because of the downpours. Three shots were completed, but the sound of the rain and its appearance

Left:
It's all go at
Rani-HQ.

Connections: Peace and quiet

► In the script for Part One, when the Doctor and Peri notice that the dog has stopped barking, the Doctor quotes, "There was silence deep as death," from Scots poet Thomas Campbell's 1801 work *The Battle of the Baltic*.





Above:
The Master
gives
instructions
to Jack Ward.

on the picture meant that the material was unusable.

On Tuesday 6 November, Colin Baker and Nicola Bryant were offered contracts for 13 more 45-minute episodes of *Doctor Who* to be made between Monday 1 April 1985 and Friday 7 February 1986. Baker was very much enjoying the serial and felt that the Bakers had understood his incarnation of the Doctor.

Keen to use the Rani in more stories, Nathan-Turner investigated clearing her for use in Holmes' Singapore story on Monday 12 November, the plan being that

the Master and Rani would be operating under the guise of a travelling street theatre and involved in a plot featuring the Autons. Rehearsals for the studio sessions commenced at Acton on Saturday 10 November. With it not being feasible to record many of the abandoned scenes in the studio, Nathan-Turner applied for extra funding

for a remount day on location. Although permission was granted, the funds were not sufficient to cover the costs of a return trip to Blists Hill. Instead, a new location, much closer to London had to be found. Park Wood in Ruislip was suggested by the Bakers, who lived close-by. The remount took place on Monday 12 November, covering the scenes in Redfern Dell, and the sequence of the Doctor suspended between the two trees. An elderly couple walking their dog were most amused to come across the lonely Baker, who had been left hanging on the pole between two trees; although he chatted to them, they walked on and left him tied up.

For the tree-transformation scenes, a locked-off camera was used between two shots, edited together in post-production. Once Gary Cady reached a certain position, he froze. Filming stopped and Cady left the area, with the tree prop being placed where he had been standing. In front of this was set up a compressed air 'whoffer', a small explosion designed to send up a shower of earth and debris into

Connections: It's a trap!

▶ As the Doctor approaches Redfern Dell, he senses danger and quotes, "Will you walk into my parlour said the spider to the fly..."

from Mary Howitt's 1829 piece *The Spider and the Fly*.



the air, making it appear that the tree had shot up out of the ground.

Although O'Mara had not been Nathan-Turner's first choice to play the Rani, he was so impressed with her performance during the location filming that he sounded her out about a possible return appearance.

Studio recording

On Saturday 17 November, *The Sun* then claimed to have 'saved' the police box as the shape of the TARDIS; this was the pay-off from a rumour which Nathan-Turner had started at a press conference to launch Colin Baker as the Doctor back in January and which had generated much media coverage.

After a week's rehearsal, studio recording took place in TC1 at the BBC Television Centre from Sunday 18 to Tuesday 20 November. The studio days ran from 2.30pm to 6pm and from 7.30pm to 10pm, apart from Sunday 18 November where

the afternoon session ended at 5.15pm.

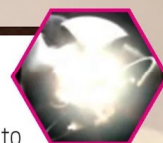
All the cast, with the exception of Martyn Whitby (who appeared as the Drayman on film only), were needed for the recordings. The scenes with Kate O'Mara in her make-up as the old woman at the bath house were taped first. The three connected bath house sets (entrance, main chamber and the Rani's hidden room) were adapted from a convent set originally made for a recent episode of the BBC1 period drama *Tenko*, with the Rani's gas (not coloured scarlet, as in the scripts) provided by a dry-ice machine. To enter the bath house, the Master used an electronic magnet, a prop which illuminated when in use.

As Kate O'Mara changed from her old make-up to her glamorous Rani make-up, the scenes in Lord Ravensworth's office for Part One were recorded, including the material with the large black dog used on location. Although the dog was meant to be quite ferocious, the animal was actually very amiable and – ignoring its trainer – frequently went over to give Colin Baker or Nicola Bryant a friendly sniff. Eventually, most sections involving the dog were achieved with it appearing in separate cutaway shots inserted during editing.

Recording in the bath house set for Part One then continued with scenes between the Rani and the Master. A latex mask of the old woman face was used as the Rani revealed her true features. A special graphic of a human head and brain was displayed on one of the Rani's control screens, flickering as the Master tampered with the equipment. The maggots used by the Rani had a habit of getting away

Connections: Deadly weapon

▶ The Master is seen to once again use his tissue compression eliminator weapon, a version of which first appeared in *Terror of the Autons* [1971 – see Volume 16]. However, whereas in the past the weapon killed its victims by shrinking them, here they just appear to vanish.



Left: The Doctor, Peri and Ravensworth ponder their situation.

Connections: Volcanic art

► The full title of the painting on the room divider that concealed the Rani's TARDIS is *The Eruption of the Soufriere Mountains in the Island of St. Vincent, 30th April 1812*. It was painted by Joseph Mallord William Turner (1775-1851), an English landscape painter.



from their box and landing on the miner lying on the floor, who got through all his take before retrieving the escapees.

The Master's killing of Tom with his TCE (which as with the rest of the serial did not result in a shrunk corpse being seen) was achieved simply by pausing the recording and having the actor concerned vacate the set, with a red glow later superimposed. For the Rani's

monitor which showed the activity around the Killingworth area (presumably via her controlled slaves), monochrome images from film were tinted red/brown and then distorted for superimposing on her spherical screen.

The scenes in the Doctor's TARDIS for Part One were recorded at the end of the evening. These included the very first scene, which was later dropped from the finished episode because the take was spoiled by a boom microphone shadow (there was no chance for a retake before the lights were turned off and recording finished). In this scene, the Doctor was setting co-ordinates when Peri entered in her early 1800s costume, followed by the Doctor chiding her about the usage of the word 'great'. Colin Baker ad-libbed another 'yuk' on seeing Peri's new attire (echoing a similar scene from *The Twin Dilemma* [1984 – see Volume 40]), and the scene concluded with the TARDIS lurching off-course from the official opening of Kew Gardens. For the second TARDIS scene, a computer graphic showing the time distortion was fed to the console's monitors.

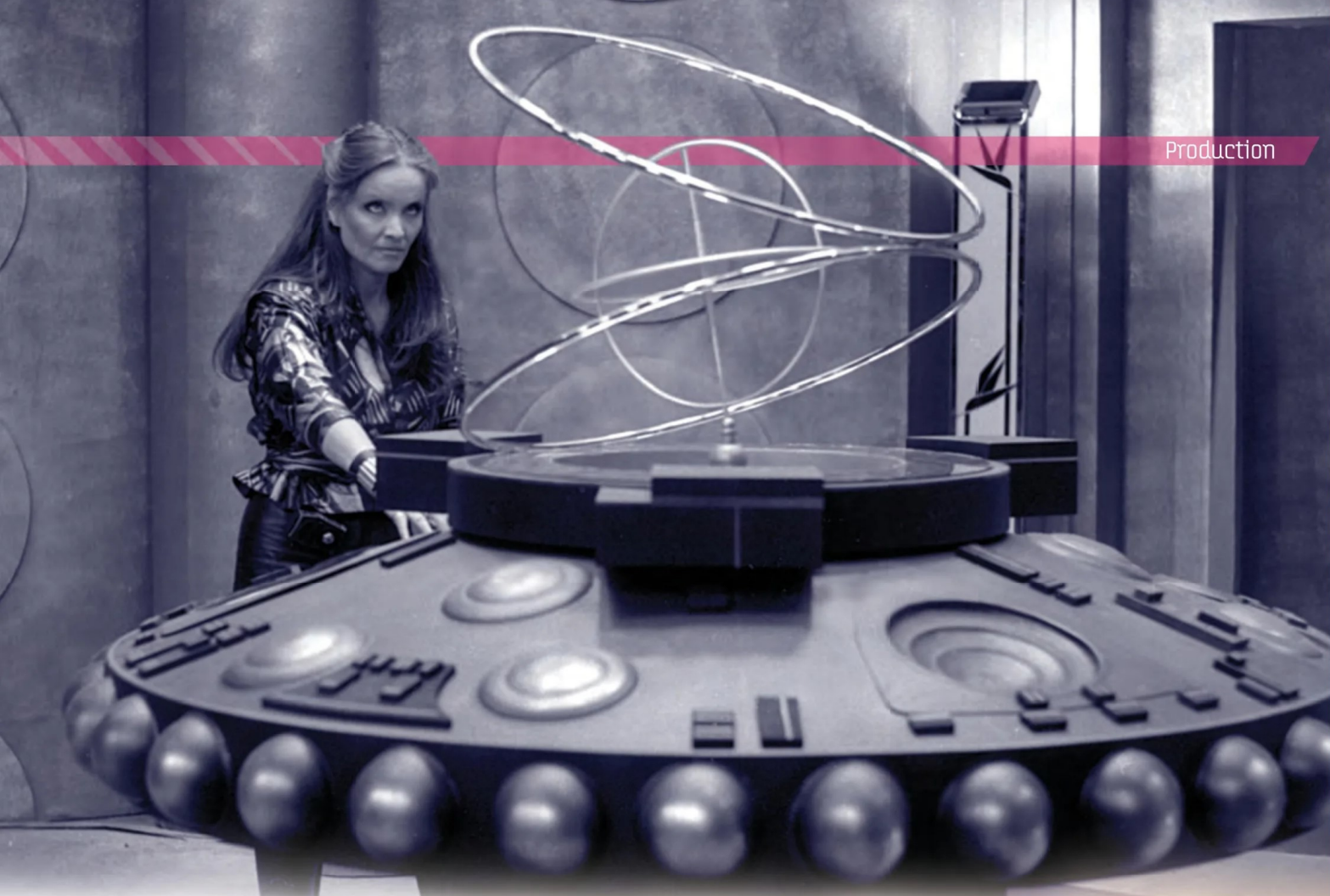
Monday 19 started recording with all the scenes in the disused mine working entrance and other tunnels, with a

recording break scheduled to allow the Rani's TARDIS to be set in place for Part Two. For the scene in Part One where the Master drew a picture of the TARDIS (between scenes) for Ward's men, a printed sheet with a graphic of the police box was prepared. The scuffle between the Master and the miners was difficult to record due to the confined space and also the fragile nature of the set. Inserts for the Rani's screen of the Master and the aggressors were also taped, and then used in playback for the scenes of the Rani watching events in the bath house. Recording continued in the bath house for all the scenes of the Doctor with his coal-covered face, and the evening rounded off with the early scenes set in the Rani's TARDIS for Part Two. The first meeting between the Doctor and the Rani was the cause of much mirth-making from Colin Baker, and also hindered by lighting and microphone problems which caused several retakes. Further problems were encountered when Nicola Bryant found she was unable to push the heavy trolley, so these sequences were rearranged allowing an unseen stage hand to assist by

Right:

The Doctor gets his hands dirty.





pulling the trolley from just beyond the door. In the scene where the Master was to meet the Doctor for the first time in his new incarnation, some extra dialogue was added for Ainley concerning his rival's current lack of style. In contrast, some of the Master's dialogue regarding the geniuses in the following scene was dropped on recording.

TARDIS designs

The Rani's TARDIS was one of the key sets for the serial, and was designed by Trerise in conjunction with Hellings and Nathan-Turner (the Bakers had simply indicated that the Rani's TARDIS was similar to the Doctor's apart from the shelves of research chemist equipment). It was based on the same studio floor area as the Doctor's TARDIS control room, and made from scratch – including a special new circular console made largely from polystyrene and foam

plastic. The prop did initially cause problems regarding the loud mechanical sound of the central column rotating and was placed atop a dais with a ramp concealing its power cables at the rear. The scanner screen was actually part of the console itself, unlike the Doctor's TARDIS. The set (which was based on circles in terms of console, steps, dais, etc) was also dressed with plastic dinosaur props in glass cases of preservative fluid. The exterior of the Rani's TARDIS was that of an Art Deco wardrobe, with two lighting strips set into the side that flashed on dematerialisation. Even at this stage, an order was issued at the end of recording saying that this set should be kept for possible further use.

The Rani's mustard gas attack in Part Two caused further problems since the large quantities of smoke used meant it was impossible for Baker and Bryant to clearly see what they were doing to throw and catch the gas mask. The technician providing the smoke found it difficult to

Above:
The Rani at
the controls
of her TARDIS.

THE MARK OF THE RANI



Above: Stephenson plans to assemble some of the greatest scientific minds of the age.

follow directions, and then the gas mask finally broke – meaning more studio time was taken up than planned. This was also the last taping of the evening, adding extra pressure to complete the sequence. The key dressing for these later laboratory scenes was a painted room divider screen which, in accordance with the Bakers' script, was the 1815 landscape *The Eruption of the Soufrière Mountains in the Island of St Vincent, 30th April 1812* by JMW Turner. For the triggering of the mustard gas trap, a filmed explosion, sparks and smoke were superimposed over the volcano on the landscape, and a yellow tint was added to the picture.

The final day of recording began with the taping of the blue glow for Luke's eye in Part Two, and then took in most of the scenes in Stephenson's workshop, seen only in Part Two. The smith set was dressed with equipment based closely on items that Trerise had seen at Ironbridge museum to keep the period feel right.

After the workshop material came several scenes in Part Two set in Ravensworth's office (with Bryant using

the American pronunciation of 'herb' in keeping with her character), and then the remaining scenes in the Rani's TARDIS. During this, a recording pause allowed the larger Tyrannosaurus rex prop to be placed on the set as the embryo grew. Several different props were made, some of which could be operated by cables to move and twitch, and the creature's roar was the sound effect used for the Ravenous Bugblatter Beast of Traal from the radio version of *The Hitchhiker's Guide to the Galaxy*. The Master and the Rani were forced back against the walls due to the centrifugal force from the spinning TARDIS indicated in the script, with Mirrorlon and video distortions used to show time spillage.

The CSO special effects shots for the serial were recorded next, including Rudge and the tracer falling down the mineshaft, the Tyrannosaurus rex growing, the distorted image of the Master's face seen in the Rani's equipment in Part One, and the superimposing of smoke on some scenes. The departure of the TARDIS from the workshop was then taped, using a split-

screen effect of the TARDIS vanishing on the right-hand side of the shot, watched by Ravensworth and Stephenson to the left.

Recording in the mineshaft

The mineshaft was the final set used for recording, with all the scenes that had been planned for location finally being executed. Parts of the pit set were rigged to collapse on cue for the closing scenes of Part Two (when the Master fired his TCE at the already weakened pit prop). The coal seam itself was constructed from fibreglass, with some real coal sprinkled on the studio floor, and the shaft above the Rani's TARDIS suspended from the studio gantries. Although some coal dust was dropped into the scene in studio, other swirls of dust were superimposed. The burden of fitting in the extra material cut from the filming meant that an extension of 16 minutes was required in studio on the final day after the usual 10pm deadline.

Colin Baker and Nicola Bryant started rehearsals for the next story, *Timelash*

[1985 – see page 82] the following day, taking the weekend off to fly to Chicago with Nathan-Turner and Ainley where – alongside Patrick Troughton, Jon Pertwee, Peter Davison, Terrance Dicks, Janet Fielding, Frazer Hines and Elisabeth Sladen – they appeared at the twenty-first birthday convention for *Doctor Who* over the weekend of Friday 23 to Sunday 25 November. ■

Below:
Peri and
Ravensworth
listen carefully.



PRODUCTION

Mon 22 Oct 84 Granville Colliery Spoil Heaps, Donnington Wood, Salop [Slag Heap; Redfern Dell Path/Stile; Lane outside Village]

Tue 23 Oct 84 Blists Hill Open Air Museum, Telford, Salop [Village Tavern; Village Bath House; Pit Gate and Perimeter Fence]

Wed 24 Oct 84 Blists Hill Open Air Museum [Pit Gate; Perimeter Fence; Workshop; Derrick at Quayside]

Thu 25 Oct 84 Blists Hill Open Air Museum [Pit Shaft; Pit Gate; Perimeter Fence]

Fri 26 Oct 84 Blists Hill Open Air Museum

[Village Bath House; Hill; Old Pit Shaft/Turntable; Bank near Old Pit]

Sat 27 Oct 84 Blists Hill Open Air Museum [Redfern Vale; Lane to Old Pit; Pit Shaft; Old Pit Head]

Mon 29 Oct 84 Coalport China Works, Coalport, Salop (Pit Office/Pit Workshop)

Tue 30 Oct 84 Blists Hill Open Air Museum [Redfern Vale: Woods/Field/Ridge; Redfern Dell]

Wed 31 Oct 84 Blists Hill Open Air Museum [Redfern Vale: Beneath Oak/Copse; Redfern Dell]

Thu 1 Nov 84 Blists Hill Open Air Museum [Redfern Dell; Disused Mine Working; Redfern Vale: Lane]

Fri 2 Nov 84 Blists Hill Open Air/Museum [standby day]

Mon 12 Nov 84 Park Wood, Ruislip, Middx [Redfern Vale; Redfern Dell (remount)]

Sun 18 Nov 84 Television Centre Studio 1: Bathhouse: Chamber/Hall/Lab; Office; TARDIS Console Room

Mon 19 Nov 84 Television Centre Studio 1: Disused Mine Working Entrance; Bathhouse: Lab/Chamber/Hall; Rani's TARDIS

Tue 20 Nov 84 Television Centre Studio 1: Brick Wall Flat; Workshop; Office; Rani's TARDIS; Workshop; Disused Mine Entrance; CSO sequences



Post-production

Above:
The Doctor gains entry to the Rani's TARDIS.

Special effects were completed in a gallery-only session on Wednesday 28 November, and included superimposing a red glow over the guard, Harry, as the Master used his TCE, and also yellow and red glows as the Master's pencil laser opened the lock on the compound gate for Ward and the aggressors, a red glow as the Master's electronic magnet opened the lock on the bath house and a red glitter effect for when the Rani tricked and overcame Peri towards the end of Part Two.

Editing took place from Monday 3 to Thursday 13 December. Various cuts were made to the serial. Part One over-ran its 45-minute limit even after trims. The first

scene was deleted; set in the TARDIS, this saw the Doctor getting the co-ordinates "spot on" when Peri excitedly entered in her period dress, hoping for a visit to the royal opening of Kew Gardens. After Jack and the men collapsed, the entry of the gas-masked figures of Tom and Josh was removed, along with the start of the second TARDIS scene (in which the Doctor chided Peri about her use of the term 'well'). Other trims included the Doctor emerging from the TARDIS, the aftermath of the Luddite attack, the Rani leaving her bath house before meeting a boy in the street, the Doctor and Peri looking at the dog in the office, the villagers with stretchers at the pithead, the Rani scanning the brains of her victims and watching the Doctor and

Ravensworth, and some brief intercutting scenes with the Rani directing her aggressors as the Master entered the mine.

The reprise of Part Two differed from the end of Part One, inserting extra shots of George Stephenson appearing from the woodlands and running to move the cover into place over the pit. Part Two also lost scenes featuring the Master knocking unconscious a guard who was just recovering after the attack on the pit at the start of the episode allowing him to enter the compound, and a short scene of the Rani asking the Master for the return of her brain fluid as they left the bath house together.

Jonathan Gibbs' music

Usually, it was decided that the task of producing the incidental music score should go to a freelance musician, as opposed to a composer at the BBC Radiophonic Workshop. John Lewis – an old colleague of the workshop's head Brian Hodgson from their work together at Electrophon Studios on experimental music albums under the name 'Wavemaker' – was engaged on Thursday 29 March 1984 to provide the score, but shortly after starting work on *The Mark of the Rani* he was taken terminally ill. Although he had composed 32 minutes of music, this was not used. In the first week of February 1985, he died of an AIDS-related illness. Late in 1984, the task of creating the score was given instead to Jonathan Gibbs of the Radiophonic Workshop. Using a Yamaha DX7, Gibbs recorded around 24 minutes of music for the serial, including references to Ron Grainer's theme tune at times in his score. Gibbs' approach was to employ an English orchestral sound; ideally he had hoped to record parts using a real French horn, but



the budget and schedule allowed neither time nor money to do this.

The episodes were then dubbed on Thursday 10 and Friday 11 January 1985, and Monday 11 and Tuesday 12 February. ■

Above:

The Rani's henchmen remove a victim.



Left:

The Master makes an uneasy alliance with the Rani.

Publicity

Right:

The Master takes the helm.

▶ The TARDIS' trip to Victorian England for *The Mark of the Rani* was emphasised by a continuity announcement over the closing credits of Part Two of *Vengeance on Varos* [1985 – see Volume 40].

▶ To promote Part One of *The Mark of the Rani* in *Radio Times*, most of *John Craven's Back Pages* were devoted to an article about Blists Hill Open Air Museum, plus two colour photographs of the Doctor disguised as a miner and the Master and the Rani in the Rani's TARDIS. The following week, the programme listing for Part Two was accompanied by a small black-and-white picture of the Rani and Peri standing behind the Doctor,

Below:

Peri in the clutches of the Rani.



tied to the trolley. There was further promotion when an extract from the serial was shown in the *In Vision* section of BBC1's *Breakfast Time*.

▶ Further promotion of *Doctor Who* included the piece *Nicola takes time off for some time travel* by Garth Pearce in the *Daily Express* on Saturday 2 February about Nicola Bryant and her 'boyfriend' Scott Kennedy (really her husband of two years, although John Nathan-Turner had asked the actress to pretend that she was an unmarried American to the press). On Sunday 10 February, the *Sunday Mirror* reported how Bryant had turned down £20,000 to pose nude. Meanwhile, Judith Simons interviewed Anthony Ainley for *Space-age rotter who's just an old softie* which appeared in the *Daily Express* on Saturday 9 February. "I'm fond of the Master. He pays my bills," commented the actor.

Broadcast

► *The Mark of the Rani* was broadcast on BBC1 at 5.20pm over two consecutive Saturdays, 2 and 9 February 1985. Subtitles were available on Ceefax Page 170 and at the end of Part One two pieces of merchandise were promoted: the LP *Doctor Who: The Music II* and the BBC Micro computer game *Doctor Who and the Warlord*.

► Competition for *The Mark of the Rani* was the popular American action series *The A-Team* from 5.35pm, with a slight overlap onto a number of regional shows such as *Blockbusters* (eg LWT), *Diff'rent Strokes* (Granada), *Cartoon Alphabet* (Central, Yorkshire and others) and *Lakeland Game* (Ulster).



► *The Mark of the Rani* was syndicated overseas as a four-episode version of 25-minute instalments, which was also broadcast in North America as a TV movie of one hour 27 minutes duration. It was shown in Australia from January 1986 and New Zealand from October 1989. It aired in Germany on VOX in 1995 as *Die Rache des Meisters* (*The Revenge of the Master*).

► UK Gold screened the serial in its four-part version from October 1994 and as a compilation from January 1995. Horror Channel scheduled it from July 2014.

Above:
Troublesome
Time Lords.

Left:
The Doctor
comforts the
distressed Peri.

ORIGINAL TRANSMISSION

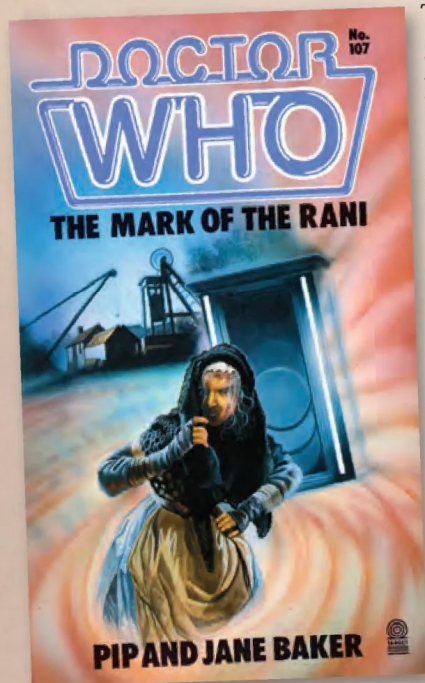
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 2 February 1985	5.20pm-6.05pm	BBC1	45'01"	6.3M (111th)	64
Part Two	Saturday 9 February 1985	5.20pm-6.05pm	BBC1	44'32"	7.3M (84th)	64

Merchandise

Right:

The original video release of the story, with a cover by Colin Howard.

Pip and Jane Baker novelised their serial as *Doctor Who – The Mark of the Rani*, which was issued in hardback by WH Allen in January 1986. The paperback, number 107, was published by Target the following June.

**Above:**

The novelisation, with a cover by Andrew Skilleter.

The cover by Andrew Skilleter showed the Rani in her old crone outfit, her TARDIS and a general mining backdrop of Killingworth. The novel reinserted some of the missing material such as the opening TARDIS scene, the attempt to empty a coal truck upon the Doctor and also added a rather nasty epilogue for Peri when she finally reached Kew Gardens.

The novelisation was released as a BBC Audiobook in April

2018, read by Nicola Bryant.

The Mark of the Rani was released on BBC Video in July 1995. Colin Howard's artwork for the VHS cover later appeared on a postcard from Slow Dazzle in 1999. The story was released on DVD in September 2006, along with the following extras:

- ▶ **Commentary** by Colin Baker, Nicola Bryant and Kate O'Mara
- ▶ **Lords and Luddites: Making The Mark of the Rani** – making-of documentary featuring Eric Saward, Pip and Jane Baker, Colin Baker, Kate O'Mara, Gary Cady and Jonathan Gibbs

▶ **Deleted scenes**▶ **Now and Then** –

location documentary

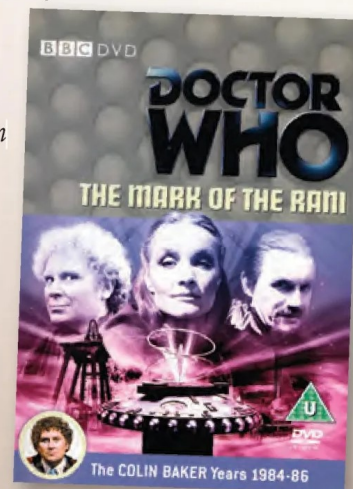
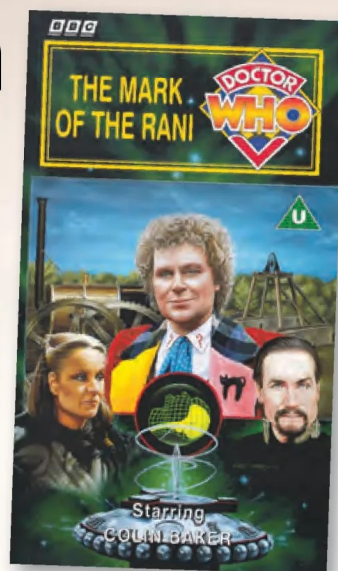
▶ **Playing with Time: Scoring Doctor Who with Jonathan Gibbs** – interview with composer Jonathan Gibbs▶ **Blue Peter** – report

on Ironbridge Gorge by Peter Purves, directed by Sarah Hellings, broadcast Thursday 16 February 1978

▶ **Saturday Superstore clips** – Colin Baker, Nicola Bryant and the Master speaking to Mike Read, broadcast Saturday 17 March 1984▶ **Alternative Music Score for Part One** – John Lewis' unused cues▶ **Isolated music score**▶ **Radio Times listings** in Adobe PDF format▶ **Photo gallery**▶ **Production subtitles**▶ **Easter Egg** – continuity announcements

The serial was also available with issue 63 of GE Fabbri's *Doctor Who – DVD Files* in June 2011.

The track *The Mark of the Rani Suite* was released on Silva Screen's four-disc CD *The 50th Anniversary Collection* in December 2013 and an extended version appeared on the 11-disc CD *Doctor Who: The 50th Anniversary Collection* in September/November 2014. ■



Cast and credits

CAST

Colin Baker The Doctor
with
Nicola Bryant Peri
Anthony Ainley The Master
Kate O'Mara The Rani
Terence Alexander Lord Ravensworth
Gawn Grainger George Stephenson [2]
Peter Childs Jack Ward
Gary Cady Luke Ward
Richard Steele Guard
William Ilkley Tim Bass
Hus Levent Edwin Green [1]
Kevin White Sam Rudge [1]
Martyn Whitby Drayman [1]
Sarah James Young Woman [1]
Cordelia Ditton Older Woman [1]

UNCREDITED

Leon Laurence, Nick Joseph Miners
Zophanie Vasquez Howard Woman Customer
Dave Mitty Peddler
Tony Dell Boy
Gordon Young Guard Harry
George Coulson Passerby
Terrence Cotton, Clive Cartwright Guards
Derek Holt, Ernie Goodyear, Raymond Martin, Ian Durrant, Don Parry, Toby Byrne, John Poyner, Neville Clark, Ian MacFarlane, Terry Pearson, Barry Jones, Dave Lee-Jay Aggressors/Miners
Nigel Johnson Josh
Alan Talbot Tom

CREDITS

Written by Pip and Jane Baker
Title Music composed by Ron Grainer
Incidental Music: Jonathan Gibbs
Special Sound: Dick Mills,
BBC Radiophonic Workshop

Film Cameraman: Kevin Rowley
Film Sound: Barrie Tharby
Film Editor: Ray Wingrove
Production Manager: Tony Redston
Production Associate: Sue Anstruther
Production Assistant: Carolyn Mawdsley
Assistant Floor Manager: Penny Williams
Visual Effects Designer: David Barton
Video Effects: Dave Chapman
Vision Mixer: Jayne Beckett
Technical Co-Ordinator: Alan Arbuthnott
Camera Supervisor: Alec Wheal
Videotape Editor: Hugh Parson
Lighting Director: Don Babbage
Studio Sound: Keith Bowden
Costume Designer: Dinah Collin
Make-up Designer: Catherine Davies
Script Editor: Eric Seward
Title Sequence: Sid Sutton
Designer: Paul Trerise
Producer: John Nathan-Turner
Director: Sarah Hellings
BBC © 1984

The BBC wishes to acknowledge the co-operation of the Ironbridge Gorge Museum

Below:
The Doctor
works it out.



Profile

KATE O'MARA

The Rani

Born Frances Meredith Carroll on 10 August 1939 in Leicester, Kate O'Mara's parents were actress Hazel Bainbridge and John Carroll, an RAF flying instructor. Younger sister Belinda also became an actress, and both attended convent boarding school in Chertsey. 'Merrie' was expelled and subsequently attended a string of schools before completing her education in France.

First studying theatrical design at Tunbridge Wells art college, she decided to act, training at the Aida Foster School. She was billed as Merrie Carroll in film comedy *Home and Away* (1956) and was a nurse in TV soap *Emergency – Ward 10* (1957). After tutoring at a girls' school, she worked as a dresser with Stratford's Royal Shakespeare Theatre in 1962, where a fling with a cast member produced son Dickon in 1963.

Switching back to acting, her stage début – as Kate O'Mara – was as Elvira in *Blithe Spirit* (1962, Bristol Old Vic). Rep at Newcastle, Guildford, Watford and Bromley followed, plus work with the Shakespeare for Schools company.

Early television included *Gaslight Theatre: The Drunkard* (1965), with sister Belinda, and *Hereward the Wake* (1965), before a breakthrough as 'Mick' Armstrong in rural soap *Weavers Green* (1966). Soon after, she was estranged wife Julia in *The Main Chance* (1969). Television roles also came in *Adam Adamant Lives!* (1967), *Z Cars* (1967/70), *Paul Temple* (1970), *Codename* (1970) and *Spy Trap* (1973).

O'Mara's striking looks suited exotic damsels in distress and villainous vamps for TV action producers ITC, guesting in *Danger Man* (1965), *The Saint* (1967/8), *The Champions* (1968), *The Persuaders!* (1972), *Jason King* (1972), *The Protectors* (1974) and *Return of the Saint* (1978). She guested in *The Avengers* (1969) and was Madame Gerda in a 1971 stage production of the series.

After a minor film appearance in Hammer's *Captain Clegg* (1962), more notable movies included *Great Catherine* (1968), *Corruption* (1968) and *The Limbo Line* (1968). Famously starring in Hammer's *The Horror of Frankenstein* (1970) and *The Vampire Lovers* (1970), she turned down a Hammer contract, fearing typecasting as buxom wenches. Subsequent movies included *The Tamarind Seed* (1974) and *Machinegunner* (1976).

Further TV fame came as Jane Maxwell in *The Brothers* (1975/6) opposite Colin Baker's Paul Merroney. Her popularity brought a guest spot in *The Morecambe and Wise Christmas Show* for 1976, plus another comedic role in *The Two Ronnies* spoof serial *Stop, You're Killing Me* (1977).

The late 1970s was spent treading her beloved boards, but she returned to TV as Katherine Laker in ill-fated North Sea ferry soap *Triangle* (1981).

The mid-80s brought titular villain status in *Doctor Who* serials *The Mark of the Rani* and *Time and the Rani* [1987 – see Volume 43], with the Rani reappearing in Children in Need skit *Dimensions in Time* (1993). Her character's final outing came in audio play *The Rani Reaps the Whirlwind* (2000). Between Rani appearances came her highest profile role, as Caress Morrell, sister to Joan Collins' Alexis Colby, in 19 episodes of US supersoap *Dynasty*, aired 1986.

Never settling to sunny California, she returned home for *King Lear* (1987, Theatre Royal, Bath), subsequently forming the



Left:

Kate O'Mara starred as Jackie alongside Joanna Lumley's Patsy in *Absolutely Fabulous* (1995/2003).

British Actors Theatre Company in 1987 and taking the female lead in *Antony and Cleopatra* (1989).

Another bitchy businesswoman, Laura Wilde, featured in boatbuilding soap *Howards' Way* (1989/90). Latterly O'Mara sent herself up in *Absolutely Fabulous* (appearing twice as Patsy's sister Jackie in 1995/2003), as Virginia O'Kane in *Bad Girls* (2001) and as Lady Alice Fox in the revived *Crossroads* (2003). Latter TV included *Doctors* (2008) and *Benidorm* (2012).

Later theatre work took in Marlene Dietrich in *Lunch with Marlene* (2008, New End, Hampstead) and a tour of *Lord Arthur Savile's Crime* (2010), with sister Belinda.

A teetotal vegetarian, O'Mara's health regimes were detailed in her book *Game Plan: A Woman's Survival Kit* (1990).

'When it comes to men,' she wrote in autobiography *Vamp Until Ready* (2003), 'I must admit I have very poor judgment.' She married actor Jeremy Young from 1961-76 and, later, Richard Willis from 1993-6. Second son Christopher, born 1965 to actor David Orchard, was given up for adoption. In 2014, actor Ian Cullen claimed to be first son Dickon's father.

Semi-retired to Somerset, she was devoted to the troubled Dickon, until he took his own life in 2012.

She died from ovarian cancer on 30 March 2014, aged 74, in a Sussex nursing home. At the time, she was due to return as the Rani for a series of Big Finish audios. ■




THE TWO DOCTORS

➤ STORY 140

In Seville, Spain, the Doctor crosses paths with one of his earlier selves while Peri finds she is on the menu of a cannibalistic chef. The two Doctors must combine forces to prevent the Sontarans and the scheming Chessene from acquiring time-travel technology.





'THIS WAS THE FIRST TIME
WRITER ROBERT HOLMES HAD
REVISITED THE SONTARANS SINCE
HE CREATED THEM IN
THE TIME WARRIOR.'

Introduction

Quite by coincidence, the news that *Doctor Who* was going to be taken off air for 18 months came during the broadcast for this story. The irony here is that *The Two Doctors* is, in a way, quite a confident celebration of the sort of thing the series was doing at that point.

For the third series in a row, the show featured location filming abroad. As you will discover in the following pages, there were plans for these episodes to feature the series' first intercontinental filming. It's fair to say that the scenes that ended up being shot in and around the Spanish city of Seville are hugely beneficial to the production.

Like the majority of stories from the 1985 series, it featured a 'classic' enemy – one that had been in the series many times before. In this case it was the Sontarans,

but the key difference here was that although they'd been in three previous stories, this was the first time writer Robert Holmes revisited the battle-thirsty aliens since he created them in *The Time Warrior* [1973/4 – see Volume 20].

The tendency at that time to focus on recurring villains was compounded by bringing back an old Doctor. This kind of thing had happened not much more than 14 months earlier in *The Five Doctors* [1983 – see Volume 37], but the inclusion of the Second Doctor and Jamie wasn't about celebrating the show's anniversary. Maybe it wasn't until *Twice Upon a Time* [2017 – see Volume 89] that an old Doctor would be brought back because the writer had a specific story that he wanted to tell but, even so, *The Two Doctors* resurrected these specific characters because it was deemed a fun thing to do.

All of these elements, and a nasty new breed of aliens called Androgums, were given plenty of space. It was the longest story in six years, told over three 45-minute episodes.

When the programme returned for the 1986 series, it's interesting to see how in many ways *Doctor Who* hadn't changed. *The Trial of a Time Lord* [1986 – see Volume 42] features the return of old monsters, compounded by the inclusion of the Doctor's own people, the Time Lords. The idea of telling longer, more involved adventures was also there, in the 14-part linked storyline.

Whether or not you like the direction *Doctor Who* took in the mid-80s can perhaps be measured by your reaction to it at its peak in *The Two Doctors*. ■

Left:

The Sontarans first appeared in 1973/4's *The Time Warrior*.



PART ONE

The Second Doctor and Jamie are on a mission for the Time Lords. The Doctor intends to have a quiet word with his old friend Dastari, who is based in a research space station. The Doctor lands the TARDIS in the kitchen, where he and Jamie are accosted by the chef, Shockeye, o' the Quawncing Grig. Shockeye is an Androgum, a savage race that carries out all the station maintenance. [1]

The TARDIS dematerialises. An Androgum augmented to mega-genius level, Chessene, discusses her plans with Shockeye. Shockeye has poisoned the scientists; Stike's forces will arrive soon.

The Doctor and Jamie speak to Dastari in his study. The Doctor says that Time Lords are monitoring some experiments in time travel conducted by Professors Kartz and Reimer and want them stopped. [2]

Chessene enters the station computer room and knocks out the technician on

surveillance duty. [3] Then she opens the docking bays.

Elsewhere in the universe, the Sixth Doctor is enjoying a fishing holiday. Peri, however, is bored.

The Second Doctor warns Dastari that Kartz and Reimer's experiments could threaten the whole fabric of time, but Dastari loses consciousness. Then the station comes under attack. The Doctor tells Jamie to run. [4]

The Sixth Doctor returns to his TARDIS with Peri, whereupon he suddenly collapses. [5]

Shockeye catches Jamie in a station corridor, but is called away by Chessene and Jamie manages to escape. Chessene informs Shockeye that they will be travelling to Earth; Shockeye has requested they go there because he has a desire to taste one of the "human beasts".

The Sixth Doctor recovers, with a paradoxical memory of being executed in his second incarnation. Peri suggests he should see a doctor and the Doctor agrees,





deciding to consult Joinson Dastari at space station Camera. [6]

The TARDIS lands in the station kitchen. The Doctor and Peri go through the station, discovering signs of a recent battle, then the station computer warns them to return to their ship and leave. [7] The Doctor refuses, so the computer starts depressurising the passageway. The Doctor opens the door to Dastari's study just as Peri loses consciousness.

Shockeye, Chessene and Varl the Sontaran arrive on Earth and approach a Spanish hacienda. Chessene senses that it has only one resident.

Peri comes around in Dastari's study. The Doctor has found Dastari's journal and learns about Kartz and Reimer's experiments in time control. [8] Yet, he refuses to believe the Time Lords were responsible for attacking the station. The station computer increases the temperature to bake them to death, but the Doctor short-circuits the door with some wire and escapes with Peri.

Shockeye kills the sole resident of the hacienda, the Doña Arana. [9]

The Doctor and Peri return to the kitchen, where the Doctor opens a section of wall leading into the station infrastructure. He and Peri slide inside; they start making their way through the service ducts to the control centre. [10]

Chessene tells Shockeye what she has learned from the Doña Arana's mind; they are in Andalucia, four miles from Seville.

The Doctor locates the station defence computer and starts disarming it.

An Englishman, Oscar, and his Spanish lady friend Anita are walking through the Andalucian countryside. [11] Oscar is explaining about how he uses cyanide to catch moths when a spaceship roars overhead. Anita thinks it might be a plane and says they must go to see if it has crashed and help the injured.

In the infrastructure, Peri is attacked by a cloaked creature. The Doctor is distracted and trips the computer's booby trap, which releases knockout gas... [12]

PART TWO

Peri overpowers her attacker. The Doctor comes around, explaining that he closed his respiratory passages and breathed by some other means. He examines Peri's attacker, who turns out to be his old friend Jamie McCrimmon! Jamie recalls that the Second Doctor came to the station to speak to Dastari before everyone was killed by "knights". [1]

Oscar and Anita search for wreckage from a crashed plane to no avail.

The Doctor and Peri reach the station computer room. While the Doctor accesses the computer, Peri checks herself in a mirror then goes to see how Jamie is recovering – and the Doctor turns to see her imprisoned in a glass cylinder. [2] It's a hologram, which the Doctor switches to show Dastari, then his second incarnation, then himself. Peri returns with Jamie, who confirms that he saw

the Second Doctor being put to death in the cylinder. But if that was merely an illusion, that means the Second Doctor is still alive... The Doctor lies down and tries to make telepathic contact with his former self.

In the hacienda cellar, Dastari restores the Second Doctor to consciousness as a bell tolls.

The Sixth Doctor wakes up, recalling the sound of bells. [3]

Stike cloaks his scout ship in the hacienda grounds while Dastari sets up his equipment in the cellar. [4]

The Sixth Doctor returns to his TARDIS with Jamie and Peri. He has identified the bell as the cathedral at Seville, at a distance of three miles.

Chessene informs the Second Doctor that Jamie is dead. Dastari and Shockeye secure him to an operating chair. [5]

The TARDIS lands in the countryside. Oscar and Anita introduce themselves to the Sixth Doctor, Jamie and Peri, telling them about the "plane crash". [6]





In the cellar, Dastari sets up the Kartz-Reimer transference module. Dastari knows that Time Lords possess a symbiotic link which enables them to time travel and he intends to cut up the Second Doctor in order to find it. [7]

The Sixth Doctor, Jamie, Peri, Oscar and Anita come within sight of the hacienda.

Shockeye has located the Doña Arana's cookery books and finds it strange that there are no recipes for cooking humans. He discusses this with Chessene, as the Sixth Doctor eavesdrops through an open window. [8]

He then returns to his friends and tells Oscar and Anita that the hacienda is now occupied by alien beings. They need to get into the hacienda undetected. Anita says she knows a secret way into the cellars. The Sixth Doctor and Jamie go with her, while Peri goes to the hacienda to cause a distraction. Oscar is left behind.

Dastari is about to saw open the Second Doctor's head when he hears Peri calling from upstairs.

Anita leads the Doctor and Jamie to an old ice house, through which they will be able to gain access to the hacienda, and wishes them luck.

Chessene welcomes Peri into the hacienda. [9] Reading her mind, Chessene finds that Peri has knowledge of the Doctor. She instructs Shockeye to have Dastari bring the Second Doctor through the hall.

The Sixth Doctor and Jamie sneak into the cellar just as Dastari and Shockeye lift the unconscious Second Doctor into a wheelchair. He is then taken upstairs and wheeled past Peri, who doesn't recognise him. [10]

The Sixth Doctor examines the Kartz-Reimer module and explains to Jamie that the machine will work, if it is primed with the symbiotic print of a Time Lord. Stike overhears this and Varl raises his gun at the Doctor. [11]

Peri flees the hacienda with Shockeye in pursuit. She slips, and he reaches towards her neck. "Here, my pretty one..." [12]

PART THREE

Shockeye renders Peri unconscious and carries her back to the hacienda.

Stike orders the Sixth Doctor into the module, threatening to kill Jamie if he does not obey. The Doctor sits in the module and it dematerialises and rematerialises. [1] The Doctor informs Stike it has now been primed. Then Jamie stabs Stike and escapes with the Doctor.

Stike informs Varl that he has outwitted Chessene, as the module is now fully operational.

Chessene tells Dastari her contingency plan – for the Second Doctor to be turned into an Androgum using genetic material from Shockeye. [2]

Shockeye is about to butcher Peri when he is interrupted by Chessene ordering him to take the Second Doctor down to the cellar.

Stike orders Varl to inform Sontaran High Command that they have a

functioning space-time machine and then set their craft to self-destruct. [3]

The Sixth Doctor and Jamie find Peri in the kitchen and wake her up. [4]

Dastari operates on the Second Doctor and an unconscious Shockeye.

The Sixth Doctor tells Jamie and Peri that he knew he was being overheard by Stike earlier and has tricked him into thinking the module works.

Chessene and Dastari leave the cellar to fetch some coronic acid to use on the Sontarans. Shockeye wakes up and frees himself and the Second Doctor, who is now half Androgum. [5]

Dastari tricks Stike and Varl into entering the ice house cellar, where Chessene drops the acid on them. Varl is killed. The Second Doctor and Shockeye wander outside and flag down a passing truck. Shockeye then overpowers the driver and they set off for Seville! [6]

Stike attempts to use the module and is electrocuted, as the Doctor has removed the briode-nebuliser.





The Sixth Doctor, Jamie and Peri search Seville – and Chessene and Dastari are also in the city, travelling by horse-drawn carriage. [7]

Alive but badly wounded, Stike emerges from the hacienda and heads towards his spaceship. It explodes.

The Second Doctor and Shockeye arrive at Oscar's restaurant and eat a gargantuan amount of food. When Oscar refuses Shockeye's alien currency, Shockeye stabs him and leaves. The Doctor, Jamie and Peri arrive in time to hear Oscar's dying soliloquy. [8] The Second Doctor reverts to normal, but as they leave they are ambushed by Dastari and Chessene.

Dastari and Chessene take the two Doctors, Jamie and Peri back to the hacienda. They make the Doctor return the briode-nebuliser and place Peri in the module. They activate it and it disappears and returns. Chessene orders Dastari to put the Doctors and Peri in manacles, while Shockeye takes Jamie upstairs to be prepared for the oven. [9]

After they have gone, the Sixth Doctor explains that he left the briode-nebuliser so that it would only work just once. With Peri's assistance he frees himself.

Chessene tells Dastari and Shockeye the Sixth Doctor has escaped. They look for him, leaving Jamie alone in the kitchen. The Sixth Doctor enters, releasing Jamie – but Shockeye is lying in wait! Shockeye cuts the Doctor and pursues him into the countryside while Chessene cannot resist licking up the Doctor's blood. [10]

Dastari informs the Second Doctor and Peri that he has been ordered to kill them.

The Sixth Doctor ambushes Shockeye with Oscar's moth-catching equipment and kills him with the cyanide. [11]

Chessene returns to the cellar to find that Dastari has not killed the Second Doctor. Chessene kills Dastari and climbs into the module. It explodes, and as she dies, she reverts to her primitive state. [12]

The Second Doctor departs with Jamie in his TARDIS, leaving the Sixth Doctor and Peri to walk back to their TARDIS.

Pre-production

Above:
Double Doctors
– the Sixth
Doctor meets
his second
incarnation.

For the third serial to enter production for the 1985 series of *Doctor Who*, producer John Nathan-Turner wanted a story featuring the Sontarans – a race of creatures that the Doctor had previously encountered in *The Time Warrior* [1973/4 – see Volume 20], *The Sontaran Experiment* [1975 – see Volume 22] and *The Invasion of Time* [1978 – see Volume 28]. Since the creator of the Sontarans, writer Robert Holmes, had rejoined the *Doctor Who* fold the previous year with the highly acclaimed *The Caves of Androzani* [1984 – see Volume 39], who better to write the return of such well-known foes? With Holmes' last story still in production, script editor Eric Saward asked him to start work on a new storyline in late autumn 1983. Saward admired Holmes

immensely, whereas Nathan-Turner was less inclined to have veterans from the series back on the production.

Saward presented Holmes with a number of requirements for the story. The first was that it should be three 45-minute episodes in length, the equivalent to a six-part story in the original 25-minute episode format that was now being abandoned for the 1985 series. The last story of this length had been the aborted *Shada* [1979 – see Volume 90]. Secondly, the serial would have a special budget afforded to it for overseas shooting, thanks to a co-production deal arranged between Nathan-Turner and Lionheart, the BBC's US distributor. Both the previous series had featured adventures with foreign location shooting: Amsterdam for *Arc of Infinity* [1983 – see Volume 36] and Lanzarote for

Planet of Fire [1984 – see Volume 39]. For this new story, John Nathan-Turner was keen to film in America, specifically St Louis and New Orleans, which he thought would make a suitably off-beat backdrop for the Sontaran serial. Saward was less clear on why Nathan-Turner wanted this location in particular.

The Second Doctor returns

The original idea for an overseas story set in America had been developed by Leslie Elizabeth Thomas, a writer from Los Angeles who was working in London as an adviser on soap opera formats. Nathan-Turner made his first visit to New Orleans during Mardi Gras at the start of March 1981 and had a story breakdown commissioned from Thomas on Thursday 23 April 1981. The producer was aware that the show was becoming more popular in America at the time, and felt that such a serial would be attractive to Lionheart. Thomas' story, *Way Down Yonder*, was still under consideration in November 1981, but did not have the true *Doctor Who* quality that Nathan-Turner and Eric Saward wanted. Around May 1981, there had also been an approach made to the Walt Disney Corporation about the possibility of shooting at the Walt Disney World entertainment complex in Florida for a story by an American writer; however, on Thursday 7 May the company informed the BBC that it was its policy not to allow the attraction to appear in non-Disney productions.

The third requirement was that it should feature the second incarnation of the Doctor, alongside Colin Baker's sixth incarnation.

Patrick Troughton had played the Second Doctor from 1966 to 1969, returning for a guest appearance in *The*

Three Doctors [1972/3 – see Volume 19], and more recently in *The Five Doctors* [1983 – see Volume 37]. Asked if he would consider another *Doctor Who* appearance by John Nathan-Turner at a *Doctor Who* convention in Chicago during November 1983, Troughton immediately agreed and Nathan-Turner subsequently gave instructions to book him on Wednesday 4 January 1984. Since his last appearance on *Doctor Who*, Troughton had appeared in episodes of *Dramarama* and *Minder*, as well as his regular role on Yorkshire TV's sitcom *Foxy Lady*. It had been Troughton's enthusiasm during the making of *The Five Doctors* that appealed to Nathan-Turner, who had also noted the joy between Troughton and Frazer Hines for the brief scene in *The Five Doctors* where they worked together.

Troughton told Nathan-Turner that while doing *The Three Doctors* he had suggested to Barry Letts, the producer at the time, that another return story for his Doctor be arranged, this time including the Second Doctor's companion Jamie.

Below:
Stike and Varl
are armed and
dangerous.



Connections: Time twist

► In *The Two Doctors* the Second Doctor has been sent on a mission by the Time Lords and Jamie is aware that these are the Doctor's own people. This appears to contradict previously established facts, with the Doctor being a fugitive from the Time Lords and only being apprehended by them in *The War Games* [1969 – see Volume 14]

immediately prior to his regeneration.



Hines, who had played Jamie McCrimmon for almost the whole of Troughton's tenure as the Doctor, had since become a well-known star in the soap opera *Emmerdale Farm*, and although the character featured in early draft scripts for *The Three Doctors*, he had not appeared in the finished serial. In 1983 the *Doctor Who* production team had been more fortunate, and obtained his release from Yorkshire Television for one day in studio on *The Five Doctors*. By the time of *The Two Doctors*, Hines was due to leave the soap for a period

from the end of 1984, therefore allowing Jamie to return in *Doctor Who* alongside his Doctor to play a more substantial role in a serial. Nathan-Turner asked to have Hines booked to take part in *The Two Doctors* on Tuesday 24 January 1984.

Robert Holmes disliked some of the limitations forced upon him, most particularly the idea of filming in America, since he felt that the setting could not be properly conveyed. He was also uninterested in writing about old monsters such as the Sontarans, although Saward was keen to feature them – having been impressed with them as a viewer in the 1970s. Holmes was persuaded to do so by the fact that he felt his alien race of cloned warriors had been badly represented in both *The Sontaran Experiment* and particularly *The Invasion of Time* and a story about them written by himself could redress the balance. In the meantime, there had been other attempts to bring the Sontarans back into the series; Marc Platt and 'Charles M Stevens' (the penname of

Doctor Who historian J Jeremy Bentham) had submitted *Warmongers* on spec in 1983 which featured the Sontarans and their enemies the Rutans landing in England during the Blitz of 1940. As recently as Tuesday 10 January 1984, writer Andrew Smith had been commissioned to produce a breakdown for a storyline entitled *The First Sontarans* for Monday 13 February; this story – set aboard the *Mary Celeste* and concerning the origin of the clone species on the planet Sontara – was delivered on deadline but not developed, because by then Holmes' serial was being considered.

Aside from the Sontarans, Holmes planned to create a new race of aliens called Androgums, which he found far more fascinating. These humanoids would be the finest cooks in the galaxy, but also carnivores with a particular desire to feed on the fine taste of human flesh. Having briefly considered jazz-loving aliens,



Holmes felt that the culinary delights of New Orleans was a suitable theme for the Androgums, and their name itself was an anagram of gourmands. As a result of Holmes' preferences, the Androgums began to take more of an upper hand in a storyline entitled *The Androgum Inheritance* (although additional working titles of *Seventh Amendment* and *Creation* have been referred to over the years). The concept of the Androgums coming to Earth to cull the populace like a meat supply was an idea he had once suggested to another writer as a possible storyline when script-editing *Doctor Who* himself in the 1970s. It also allowed the writer to raise some moral points regarding vegetarianism, and the breeding of animals purely for food purposes.

Holmes also drew upon an idea from his abandoned storyline, *The Six Doctors*, which he had developed in 1982 for the 20th Anniversary Special. In this, the Cybermen

had captured the Doctors and decided to operate on the Second Doctor ('Doctor Pat'). This was in order to isolate the genetic make-up which separates the Time Lords from other species, allowing them to travel in time, and become Cyberlords.

Holmes was commissioned to write the script for Part One, now under the title of *The Kraalon Inheritance*, on Monday 13 February 1984 with a delivery deadline of Monday 5 March.

New Orleans

The production manager assigned to the story was Gary Downie, who had previous experience of working abroad on the BBC1 version of *Treasure Island* (which featured Troughton) partially shot in Corsica during 1977. The director assigned to *The Two Doctors* was Peter Moffatt, who was engaged on Tuesday 1 November 1983. Moffatt had worked on the programme since Nathan-Turner's appointment as producer, most recently on *The Five Doctors* (featuring Patrick Troughton and Frazer Hines) and *The Twin Dilemma* [1984 – see Volume 40] which had introduced Colin Baker's Doctor.

On Thursday 26 January 1984, a four-page document outlining the cost of shooting for 10 days in New Orleans was compiled for consideration. While Nathan-Turner was away attending the Omnicon V convention at Fort Lauderdale in Florida over the weekend of 3-5 February, Saward and production associate Sue Anstruther realised that it was not financially practical to shoot the location material for the story in New Orleans as Lionheart had been unable

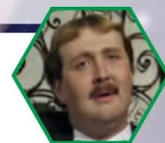
Left:

Peri and the Doctor explore the abandoned space station.



Connections: Tragedy

▶ As Oscar dies, he quotes, "To die, to sleep. To sleep, perchance to dream," from the soliloquy in Shakespeare's *Hamlet*. The Doctor responds with, "Good night, sweet prince," from the same play.



THE TWO DOCTOR



Above:
The Doctor and Peri meet the Doctor's former companion, Jamie.

to raise the hoped-for co-production money. After his return from America, on Wednesday 15 February, Nathan-Turner requested additional funding from BBC Enterprises in order to make the New Orleans shoot viable; BBC Enterprises had previously contributed to the budget of *The Five Doctors*. However, it soon became

clear that the American location shoot would not be possible, so alternative and cheaper foreign destinations were considered; Nathan-Turner felt that location filming was an essential element of keeping *Doctor Who* alive and fresh.

Part One was delivered to deadline on Monday 5 March, with Parts Two and Three subsequently commissioned on Friday 9 March. Nathan-Turner urged Holmes to continue working on his scripts, but

Holmes indicated that until he knew the new location he could not judge the amount of rewriting. The next location that the team considered was Venice, but with filming taking place in August, the city would be packed with tourists, making filming difficult. Production associate Sue Anstruther then suggested Seville in Spain. She had holidayed there a few years previously and the region could offer the exotic locale required with locations available that would not be thick with holidaymakers.

Connections: Victoria

► For the Second Doctor, *The Two Doctors* appears to take place during the time that he and Jamie were accompanied by Victoria Waterfield on their travels. Victoria is said to be absent because she is studying graphology (handwriting), and will presumably be collected at a later date.



From St Louis to Seville

With the scripts having been delivered in late March, Ronnie Marsh, the special assistant to the head of drama indicated on Monday 16 April that no more money than usual would be available for *The Two Doctors*.

Holmes was rebriefed on the serial – now known as *The Androgum Inheritance* – on Thursday 3 May. The change of

location meant that Holmes had to rework various elements of dialogue which had made humorous plays on the differences between American and English speech. The transition from a story set in St Louis to one set in Seville caused several other problems for the script. Although the plantation house became a hacienda, New Orleans' French quarter turned into Seville's Arab Quarter and the banks of the Mississippi changed into an olive grove, there were other assorted plot strands that required more of a major rethink from Holmes and Saward. The alterations left a story that neither felt as strong as the original script, particularly in Holmes' case since he hated rewrites. During the writing process, Holmes commented to Saward that he disliked having so many requirements in terms of characters and settings placed on him and Saward felt that Holmes' heart was not really in his script.

However, Saward was still very pleased with the script, and in particular Holmes' creation of the character Shockeye o' the Quawncing Grig. Like Holmes though, he had reservations about the length of the story.

There were few differences between Holmes' early scripts for *The Two Doctors*

and its final televised version. One notable aspect was the order of events towards the end of Part One, since neither Oscar nor Anita appeared in this version, making their début at the start of Part Two. The film sequences in the rehearsal scripts also included the two Sontarans talking about using their heaviest calibre guns, the Mezon-weapons, to deal with Chessene since "if a job is worth doing it is worth doing well". Also unused was a speech by the Sixth Doctor explaining that coronic acid was developed by the Rutans as being effective against cloned tissue, and Shockeye's more graphic considerations of how to cook Peri when he captured her. Holmes' suggestion that a dismembered leg from Stike should fly through the air and land by the camera as the Sontaran ship blew up was not used either.

Peter Moffatt joined the production two weeks early on Monday 14 May. He was concerned about the level of violence in the script and felt it was unsuitable and would therefore be cut, but found that Nathan-Turner was quite happy with it.

The serial was retitled *The Two Doctors* by Wednesday 6 June; other suggested titles which do not appear on BBC paperwork include *Parallax*, *The Seventh Amendment*, *The Seventh Augmentation* and *Creation*. On Wednesday 20 June, head of drama Jonathan Powell commented that the first script seemed very enjoyable. The serial went through final amendments in July.

Tony Burrough was given the task of designing the story, his fifth *Doctor Who* serial since joining the show with *The Keeper of Traken* [1981 – see Volume 33].

Connections: Different Doctors

► Semi-delirious due to his connection with the Second Doctor on the astral plane, the Sixth Doctor talks about "the tensile strength of jelly babies" and "a clarinet. Or was it a flute?" Jelly babies were regularly carried by the Fourth Doctor, but also the Second Doctor, and the Second Doctor was also known to play tunes on a recorder.



Left: Shockeye prepares dinner.

Connections: Big one

On seeing the space station in Part One, Jamie exclaims, "Look at the size of that thing, Doctor." Jamie had said exactly the same words on first seeing the huge Emperor Dalek in *The Evil of the Daleks* [1967 – see Volume 10], and made a similar remark in *The Seeds of Death* [1969 – see Volume 14], referring to an exhibit in Eldred's museum; the double-entendre had been suggested by Frazer Hines and Patrick Troughton.



Costumes were handled by Jan Wright, a newcomer to the series. Make-up was finally assigned to Cathy Davies when both Lis Rowell and Joan Stribling proved unavailable for the serial.

In the lead up to production, locations were scouted in Spain in the first week of June by Peter Moffatt, Tony Burrough, Sue Anstruther, and Gary Downie, who had enlisted the help of Donald Carnegie, the assistant at the British Consul. When the local 'fixer' (who would help the team find locations and clear things with authorities for filming) proved

unavailable, Carnegie's wife Mercedes – a member of the Spanish aristocracy – stepped in to help out Downie with his preparatory work.

Colin Baker was delighted to be working with Patrick Troughton, whom he already knew well. He had shared a flat with Troughton's son David (also an actor who had featured in *The Enemy of the World* [1967/8 – see Volume 11], *The War Games* [1969 – see Volume 14] and *The Curse of Peladon* [1972 – see Volume 18]) for 10 years, and had been the best man at David's wedding. Although he admired Troughton's work, Baker had never acted with him before and was a little daunted; when he admitted this to his predecessor, Troughton told him: "Don't be daft!" Baker was also delighted to be working on Holmes' script.

Actor and writer Laurence Payne made his third appearance on *Doctor Who* as Dastari (an anagram of 'A TARDIS'), having previously appeared as Johnny



Ringo in *The Gunfighters* [1966 – see Volume 7] and as Morix in *The Leisure Hive* [1980 – see Volume 32]. Payne had starred in *Sexton Blake* in the 1960s and 1970s and had known Moffatt for many years, with Moffatt directing episodes of *Sexton Blake* in 1968. Payne had effectively retired from acting by this time, but accepted the invitation of working in Spain from Moffatt. Baker had previously worked with Payne at Windsor.

One-time star of *Virgin of the Secret Service*, Clinton Greyn, a Welsh character actor, had also previously worked with Moffatt on *Doctor Who* as Ivo in *State of Decay* [1980 – see Volume 33] and at the time was living in Spain. This time he was to be encased in a hot Sontaran costume as Group Marshal Stike and, along with Nicola Bryant, studied videos of previous Sontaran stories before production of the serial began. Varl, the second Sontaran, was played by Tim Raynham. Raynham had read in the newspapers that Nicola Bryant had won the role of Peri straight



out of leaving drama school, and had approached Nathan-Turner to see if he too could get a role on the show.

Jean Marsh, who had previously played Joanna in *The Crusade* [1965 – see Volume 5] and Sara Kingdom in *The Daleks' Master Plan* [1965/6 – see Volume 6] was originally offered the role of Chessene by Nathan-Turner, but turned it down because it was too similar to the part she had just played in the film *Return to Oz*. Moffatt then cast veteran character actress Elizabeth Spriggs. However, Spriggs had to be dropped from production when she was unable to attend rehearsals at Acton for the Spanish filming. To replace Spriggs, Moffatt recalled Jacqueline Pearce from a play they had worked on together for Yorkshire Television – *West of Eden*, an edition of the anthology *The Root of All Evil?* in 1968. Best known for playing the ruthless Servalan in *Blake's 7* from 1978 to 1981, Pearce was an attractive suggestion for Nathan-Turner, who was keen that *Doctor Who* and *Blake's 7* should cross-promote each other, particularly

on the North American PBS channels; indeed Colin Baker had guest-starred in the episode *City at the Edge of the World*. Pearce was reluctant to take on another science-fiction venture, but wanted to work with Baker, whom she had admired in *The Brothers*; she agreed to take the role on Monday 16 July and was contracted two days later. The other Androgum, Shockeye o' the Quawncing Grig, was played by the northern character actor John Stratton, whose notable television credits included *Quatermass and the Pit*, *It's Dark Outside*, *Trinity Tales* and *Backs to the Land*. Cast as Oscar was James Saxon, an actor best known for his role in Granada's *Brass* who had also featured on LWT's *We'll Meet Again*. Anita was played by a former Miss Gibraltar, the singer and performer Carmen Gomez, who had appeared in BBC1's *The Aphrodite Inheritance*.

Left:

The Second Doctor gives Dastari a good telling off.

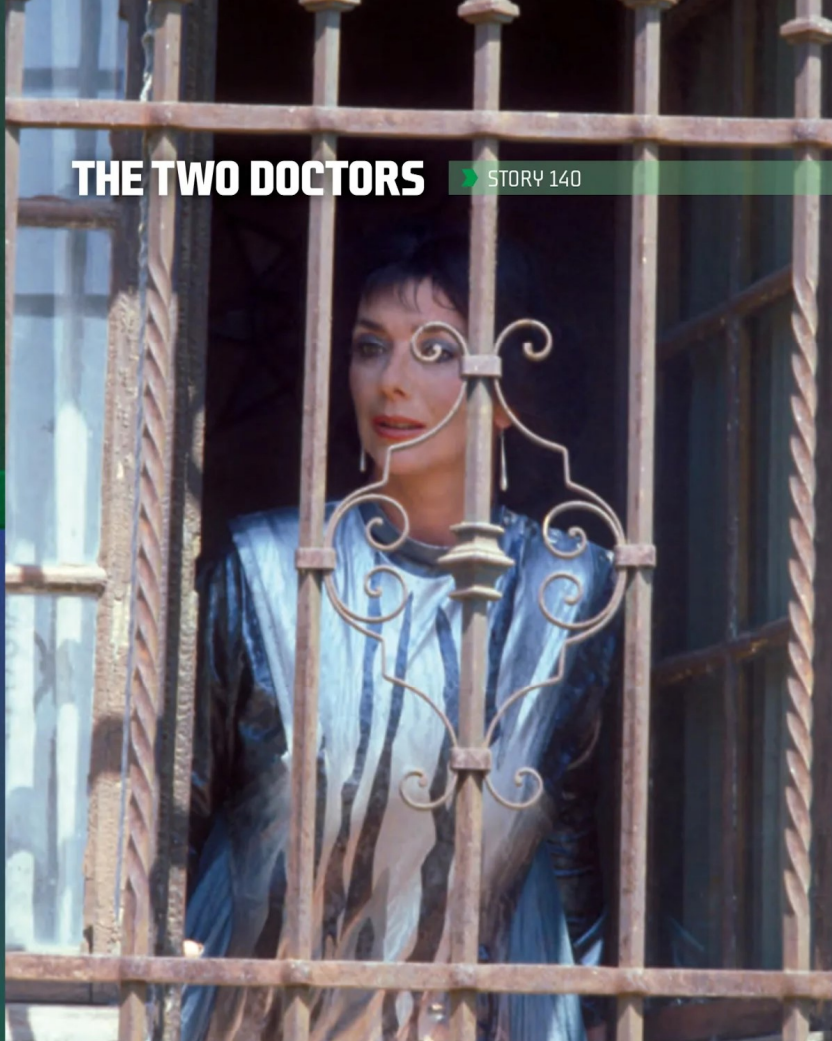
Spanish filming

In early July, with the budget now worked out, Nathan-Turner issued a memo to cast and crew about the deal being offered for the Spanish filming. With the requested extra funding not forthcoming, the budget was still minimal and it was proposed that corners were cut in terms of accommodation and daily expenses; however, a number of hotel facilities would still be available. It was essential that anyone who was not prepared to accept this offer inform him as soon as possible.

A script readthrough was held in the conference room at Threshold House on Tuesday 31 July, with location rehearsals on Friday 3 and Saturday 4 August in Room 202 at the BBC's Acton Rehearsal Rooms. Holmes was amused to see that the likes of Baker, Troughton and Hines were immediately milking his script for

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Above:
Chessene
checks for
intruders.

Right:
Shockeye is
out for blood.

all the double-entendres they could find! Hines was delighted that he was able to put his own jokes into the script such as Jamie referring to an “Androgum” as a “Hungry Man”. Nathan-Turner was in the USA over this weekend, attending Timecon 84 in San José, California and Pyramids of Buffalo in New York. Nicola Bryant had made an impromptu appearance on BBC1’s *Top of the Pops* on Thursday 2 August, having been in Studio 6 recording *Vengeance on Varos* [1985 – see Volume 40], when the music programme was taped on Wednesday 1 August.

On Sunday 5 August, an advance party travelled to Spain to prepare the locations. The team received a lot of help from the travel firm of Mundi-Color. Downie had originally settled on using the rundown cortijos in El Garrobo as the hacienda, but on his way back to base that day saw the Dehera Boyar near Gerena; this offered a farmhouse designed by Spanish architect Aníbal González Álvarez-

Ossorio. This was the venue which Moffatt preferred. The building was in the process of being purchased by Joanne Hearst Castro, granddaughter of press tycoon William Randolph Hearst and the aunt of famed kidnap victim Patty Hearst. The main drawback to the location was that it was a two-hour drive from the Seville hotel each day. Shooting would generally have an early start, and the cast and crew would have to drink a great deal to retain sufficient fluids in the summer heat.

Studio days in London

The cast flew out on Tuesday 7 August, to join Peter Moffatt and Tony Burrough who had been in Spain since the Monday and Gary Downie who had been there from the previous week. It had originally been planned to film from Monday 6 to Friday 17. This was subsequently changed to Friday 10 to Sunday 19 – but in the end, the days spent in Spain had to be restricted. The plans for having eight days in studio in London were likewise curtailed to six, with the second and third recording blocks each losing their first day, although Moffatt was confident that with the amount of pre-filming, six studio days would be ample. ■



Production

Shooting for *The Two Doctors* on 16mm film took place from Thursday 9 to Thursday 16 August 1984. The heat was generally in excess of 100°F, and to add to the discomfort some of the cast succumbed to 'Spanish Tummy'.

The first four days' work were due to be dedicated to the filming at the hacienda location near Gerena. Filming was scheduled for 9am to 6pm each day, with the schedule for the first day planned to cover the scenes of Oscar and Anita in the olive grove in the morning, with the unit moving to the area outside the hacienda in the afternoon to film Varl watching the spaceship's arrival, Stike ordering

Varl back to the ship, the newly arrived aliens in the first episode, and finally the prisoners being herded across the courtyard in the final instalment. Troughton's costume was largely the same as the version he had worn in *The Five Doctors*. As Jamie, Frazer Hines also wore his costume from *The Five Doctors* for all the scenes in Parts Two and Three, which included all of the location work.

For the bulk of the location material, Colin Baker (for whom this was his first experience of overseas filming) shed his multi-coloured coat and tie, and wore a different waistcoat. His full costume was, however, retained during the fishing scene in Part One, when the Sixth Doctor sported a sunshade and was seen to use a

Above: Group Marshal Stike is determined to acquire time travel for the Sontaran race.



Above:
The Sixth
Doctor goes
fishing for
gumblejack.

multi-coloured golfing umbrella. Nicola Bryant was not entirely happy with her costume; a knotted blouse and a pair of shorts, which she found irritated her skin in the heat.

The Sontaran masks were based on those seen previously in the series, but were completely new and were made by freelance special effects designer Richard Gregory. The individual masks for Stike and Varl were crafted differently, with both being given small, wispy beards. As specified by Holmes in the script, the Sontarans all had three fingers on each hand. Jan Wright's costumes were based on James Acheson's original designs for *The Time Warrior*. Previously, short actors had been deliberately cast to play the Sontarans, giving them a distinctive appearance. For *The Two Doctors*, though, both the actors playing the Sontarans were quite tall.

John Stratton's make-up with red eyebrows and greasy boils (actually crispy

rice cereal) took about 40 minutes to apply. In his scripts, Holmes had indicated that Shockeye had a grey skin with 'warty excrescences common in denizens of high radiation planets'. Chessene was also indicated to retain Androgum features in the script, notably a broad, heavy forehead. Each Androgum also had a 'karm name' for their Grig/family.

Unfortunately, the schedule had to be reworked by the crew, when some of the special hairpieces went missing in transit from London and were sent to Germany by mistake; these included Jacqueline Pearce's wig as Chessene (which she hated), Laurence Payne's hairpiece and the Androgum eyebrows to be worn by John Stratton and Patrick Troughton. While new make-up elements were created from locally available materials (with Pearce and Payne going to a barber in Seville to have a replacement hairpiece fashioned), these four artistes were allowed to spend the first

two filming days at the hotel just relaxing at the pool, as work around the farmhouse area went ahead on scenes that could be shot without them. These included the arrival of the TARDIS, with the police box prop having been shipped from England. Nevertheless, the scenes of the alien party's arrival and the captives being returned had to be deferred.

As work at the hacienda continued with the whole cast (and new make-up appliances made at short notice from local items), the temperatures soared. Raynham and Greyn, as the Sontarans, were usually the last to be made-up prior to filming, ensuring they spent as little time as possible underneath their latex masks. Some of the crew suffered from sunburn, and the work for all was extremely tiring.

Work on Friday 10 had been planned to commence with the Sixth Doctor (referred to in the shooting schedules as 'Doctor B') rejoining his friends outside the hacienda in the second episode and the Doctor's party surveying the hacienda during the morning, with the afternoon devoted to the Second Doctor ('Doctor T') being carried into the courtyard (which had to

be deferred), the Doctor's party watching the Sontarans with their weapons from the olive grove, the explosion of the spaceship (which was performed twice) and the half-disintegrating Stike attempting to cross the courtyard. The detonation of Stike's invisible ship was achieved largely off-screen, simply by detonating a massive explosion near the hacienda and shaking the camera accordingly. The BBC visual effects team was not allowed to bring pyrotechnics into Spain for the explosion, and had to arrange to buy these from Madrid – 250 miles away – at the start of the shoot. When it became clear that the suppliers could not fulfil the order on time – and with the Spanish fire brigade booked to be in attendance – the team improvised by buying raw gunpowder from a firearms shop and making their own explosives. With the fire brigade on standby, the explosions took place... and an old lady on the estate feared that the area was being attacked by Basque nationalists.

Connections: Humans

► Shockeye refers to human beings as "Tellurians". Robert Holmes had previously used this terms for humans in his earlier *Doctor Who* scripts, *Carnival of Monsters* [1973 – see Volume 19], and *The Sun Makers* [1977 – see Volume 27].



Left:
A familiar
face returns.

The hacienda

Troughton, Pearce, Stratton and Payne were able to join the crew for filming on Saturday 11; the originally planned schedule was to cover the materialisation of the TARDIS on the rough roads (already filmed because of cast availability), and then a move to the hacienda for the Doctor and Jamie sneaking into the outbuilding, the Doctor hearing Stike's voice and peering through the window, Chessene looking out of the building, Shockeye watching Peri in the courtyard, Chessene emerging from the



Connections: See a doctor

► Taking up Peri's suggestion that he should see a doctor, the Doctor runs through a list of possible candidates, mentioning the Greek mathematician and astronomer Archimedes of Syracuse (c 287-212); Brunel - presumably engineer Isambard Kingdom Brunel (1806-1859), but possibly Isambard's father, Marc (1769-1849); Italian poet Dante Alighieri (c 1265-1321); and

Italian polymath
Leonardo da Vinci
(1452-1519).



Right:

Shockeye and the transformed Second Doctor go looking for lunch.

outbuilding and Shockeye setting off on the trail of the Doctor. Jacqueline Pearce particularly enjoyed the scene where she had to smear the Doctor's blood from the ground onto her own hand during Part Three, feeling it was a very strong sequence. She was disappointed that Moffatt did not dwell longer on the shots of her then bringing her hand up to her face - Chessene's Androgum origins breaking through.

Sunday 12 was the final day at the hacienda and was originally planned for the Doctor and Jamie slipping inside the house in the final episode, the Doctor's party discussing double-crosses in the trees of the olive grove

and the set pieces of Shockeye chasing and catching Peri as well as the Doctor killing the Androgum. The Sixth Doctor's killing of Shockeye involved a simple chemical reaction for its preparation, with Colin Baker pouring water onto crystals that would give off fumes to simulate his use of cyanide from Oscar's abandoned killing jar. Despite the rescheduling of the first two days, excellent progress was made by Moffatt's team. On this final hacienda day, with filming ahead of schedule, Nathan-Turner suggested shooting two additional scenes which had originally been intended to be part of the studio recordings. These were: Chessene discussing the contents of the Doña's mind, which was originally set in the hallway; and Varl telling Shockeye that Stike was landing, which had been intended for the kitchen set. With work at the hacienda completed, Saxon, Gomez, Greyn and Raynham flew back to England

since all their scenes were now in the can. The rest of the crew settled down to relax on their Monday off. However, Nathan-Turner's rest was disturbed when he was called from London and informed that there was a scratch on the negatives of the first scene between Oscar and Anita in Part One. At great expense, Saxon and Gomez would have to be recalled to Spain and the sequence reshot. Nathan-Turner later discovered that the scratch was barely visible and the remount unnecessary.

Tuesday 14 and Wednesday 15 were devoted to the bulk of the location material intended for Part Three which included the trip into the Santa Cruz area of Seville and it was there that the production team was regarded with interest by an American tourist, who assumed them to be from Hollywood. Colin Baker proudly explained that they were better than that: they were British! Unlike previous stories with foreign filming, there was no press coverage - possibly due to the fact that the latest James Bond film, *A View to a Kill*, was





being shot at the same time in the south of France.

Shooting around the Hospital de los Venerables in Santa Cruz for the street sequences in Part Three was difficult at times because of the presence of tourists, but two local policemen were on hand to help Moffatt complete his material and keep the onlookers quiet. The only problem was a souvenir hunter who stole Troughton's prop handkerchief. By this time, Jacqueline Pearce had developed a cold sore and so Moffatt agreed to only shoot her from the back or in long-shot. A horse and carriage were also found to ferry Jacqueline Pearce and Laurence Payne around the streets for one brief scene in the last episode.

The Seville shoot was due to start on the Calle Joaquin Romero Murube, close to which was the Plaza de la Alianza, where scenes featuring the Second Doctor and Shockeye were filmed. The Doctor stuck his head in the fountain at the Plaza de Doña Elvira, while Chessene and Dastari searched the streets along Calle Susona. Oscar's restaurant was apparently called Las Dacenas and was located on Calle Vida, while further scenes of the Doctor's

party searching and evading their rivals were filmed on Calle del Agua, Calle Gloria and Calle Pimienta, as well as hiding in an archway on Calle Justino de Neve. Peter Moffatt and Jan Wright performed cameo appearances in the filming for Part Three, sitting outside La Hosteria del Laurel in the Plaza Venerables. Mercedes Carnegie was given the role of the woman who threw a flower down to Dastari, wearing a dress that had originally been intended for Carmen Gomez. Hostal Monreal in the Calle Rodrigo Caro was also used for scenes of the Doctor's party searching the restaurants, while the Plaza del Triunfo by the cathedral was where the hijacked truck was discovered.

Left: Chessene and Dastari take in the sights of Seville.

Hot on location

The final day on location – Thursday 16 – was the hottest and required three sequences to be shot: the alien planet lakeside scene at Rio Guadamar with the Sixth Doctor and Peri for Part One; the reshoot of the first scene with Oscar and Anita, and finally the Second Doctor and Shockeye attacking a lorry driver in Part Three, requiring the use of an Ebro E-60 lorry. A special prop was required for the fishing scenes – a small rubber fish with a comical face for the Doctor to catch. However, when the film unit reached the location at the start of the day, the river which Downie had scouted in June had dried up to become a rather sorry-looking stream. In the original roadside scenes, the script indicated that Shockeye would break the lorry driver's back with his bare hands – his usual

Connections: Celery

▶ When the Sixth Doctor faints, Peri offers to get him celery to help him revive. In *The Caves of Androzani* [1984 – see Volume 39] Peri had been told by the Fifth Doctor, who wore a stick of celery on his coat lapel, that celery was “a powerful restorative where I come from”.



method of execution in the script. The finished version saw Stratton hitting an unidentified Spanish stuntman in the back, after which the stuntman dashed off to work on another movie later the same day. During the day, tensions rose in the heat between the production team and cast, with Nathan-Turner at one point declaring: "That's the last time we come abroad on *Doctor Who*."

The BBC team flew back to England on Friday 17, and rehearsals for the first studio recording began the following Monday at Acton. The Doctor's line in Part One about Columbus having a lot to answer for – while looking at Peri – was an ad lib from Colin Baker that was worked out during rehearsals. Frazer Hines also suggested Jamie's confused, "Who will I be?" during Part Two; at one juncture, another of Hines' proposed additions was objected to by Nathan-Turner, but Patrick Troughton insisted that it remained.

During rehearsals, Baker took time out from learning his lines to make some personal appearances in costume. On Tuesday 21, he and John Nathan-Turner travelled to Blackpool Pleasure Beach to open the new Space Invader ride – an event which set in motion the idea of using the vast fun fair as the setting

for a future *Doctor Who* serial; consequently former producer Graham Williams was commissioned to write a two-part story breakdown called *Arcade* on Tuesday 25 September. Over the August Bank Holiday weekend, Colin also attended the Kenilworth Town and Country Festival on Saturday 25 and Sunday 26 August alongside former companion actors, Elisabeth Sladen

and Janet Fielding, with Nathan-Turner appearing with Jon Pertwee and the Whomobile on Monday 27.

The first recording session took place on Thursday 30 and Friday 31 August in Studio TC1 at Television Centre. For all the studio sessions, recording in the evenings ran from 7.30pm to 10pm; most days also had an afternoon recording from 2.30pm to 6pm, apart from Thursday 30 August. Recording on 30 August covered the TARDIS and space station Camera sequences, and started with the scenes set in the space station corridor prior to the Sontaran attack. Frazer Hines also offered a variety of suggestions, including the idea of the Second Doctor threatening Shockeye with a cucumber. For the scenes in Part One in the Second Doctor's TARDIS and on the space station, Frazer Hines wore a kilt and shirt similar to the sort of the outfit that he wore in many of his 1960s *Doctor Who* serials.

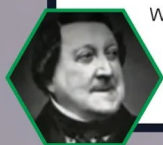
While the scenes in the Sixth Doctor's TARDIS were being recorded, the corridor was redressed to show the aftermath of the battle. Laurence Payne also provided

Right:

Oscar wonders if Jamie and Peri have seen any moths.

Connections: Spanish song

► The Sixth Doctor is heard to hum *Largo al factotum*, an aria from from *Il barbiere di Siviglia*, o sia *L'inutile precauzione* (*The Barber of Seville*) by Gioachino Rossini, which was first performed on 20 February 1816.





the computer voice heard in Parts One and Two in these later scenes.

The second day began with the single scene set in the Second Doctor's TARDIS. This set consisted of the standard TARDIS walls, but in place of the current console prop, which had made its début in *The Five Doctors*, the previous control console last seen in *The King's Demons* [1983 – see Volume 37] was brought out of retirement to make the TARDIS interior look more like it did during the 1960s. This console was redressed slightly to allow for the Stattenheim remote control disc to be placed on it. Recording continued with scenes in the kitchen and the computer room, the latter of which included all the inserts of the relevant characters writhing in agony in the torture tube – illuminated by a blue strobe light. As the scenes in Dastari's office were being recorded, both the kitchen and computer room sets were then altered for the later post-attack scenes in Parts One and Two.

The scene with the Technician being attacked by Chessene in Part One was simplified from Holmes' script, which indicated that the screen was projecting the Technician's brainwaves, and as he started to doze off, the image on the screen became indistinct. In this sequence the CSO screen showed first a video effect of rings on the screen, and then three spinning Sontaran ships. In fact only one model Sontaran ship was built, with the



Above:
Rehearsals
for *The
Two Doctors*.

Quantel process being used to duplicate it twice for this shot. The design of the ship was faithful to the full-size prop seen in *The Time Warrior*. For the scene in Part Two where the Doctor rapidly viewed text CSOed onto the computer screen, a long piece of quite meaningless yet authentic sounding pseudo-scientific gibberish was written (and subsequently transcribed in full by one enthusiastic fan in *Doctor Who Magazine* issue 102).

Sontaran Varl

Only one Sontaran, Varl, was required for the first recording block – and all that appeared on screen of Tim Raynham was his Sontaran hand, eliminating the need for his alien mask. The stick-like Sontaran handguns resembled those seen in previous stories, and emitted a purple ray effect superimposed on the action. The attack on the space station was chiefly achieved off screen by means of sound effects and smoke. Dastari's office had some notable props, including the wire modern-art sculpture dismantled by the Doctor, and Dastari's journal with silver writing on

black pages. There was a small charge on the door control to be detonated when the Doctor used the wire to fuse it. Part of the wall in the kitchen set was removable as a triangular panel, allowing the Doctor and Peri to venture down into the infrastructure in Part One.

During recording, Catherine Davies became involved with the pranks which the cast and crew played on each other, including one incident where Colin Baker spilt joke ink over his costume and her blouse.

Right:
Sontarans
on holiday.

Chessene's death

Following rehearsals at Acton from Saturday 1 September, the second recording block took place over Thursday 13 and Friday 14 September in Studio TC6. The main focus was on the scenes set in the cellar of the Doña Arana's hacienda, for which Clinton Greyn rejoined the cast. Firstly, an insert for Chessene's death scene was recorded, where she reverted back to being an Androgum. The change was done in three stages, removing make-up from Jacqueline Pearce's face bit by bit, so that she began the day as an Androgum. While Chessene's looks were altered, the rest of the cellar scenes for Part Two were recorded, with the only other inserts being the actress at mid-transformation, and the scene from Part Three in which Chessene shot Shockeye, with a white ray beam added to the picture as a video effect.

For the scenes in Part Two where the Doctor passed out, a shot from his point of view showing Dastari going out of focus was recorded. A prop rat stuffed with damsons was made for Shockeye to 'catch' and eat during the same episode and some taped squeals were added later. While the bulk of Dastari's equipment was from



stock (including Burrough's own consoles first used in *Four to Doomsday* [1982 – see Volume 34]), a flashing neuron bombardier with added white video effect was built, and a small power-saw adapted for one of Dastari's more grisly operating tools.

A photocall was held on Friday 14 with Baker and Troughton larking about together in the cellar set. The recording was also attended by the BBC Radio 4 schools' programme *Wavelength*, produced by Peter Brown. Discussing their work on the show in the form of recorded interviews were Patrick Troughton, Colin Baker, production secretary Sarah Lee, Jan Wright, Tony Burrough, Cathy Davies, sound engineer Dick Mills, Peter Moffatt, studio sound engineer Keith Bowden, Tim Raynham, John Stratton, Gary Downie, Nicola Bryant and John Nathan-Turner. The completed 30-minute programme, introduced by Andy Peebles, acted as a sneak preview to *The Two Doctors* when broadcast at 11.30am on Radio 4 on Thursday 20 September.

Friday 21 September began with the first couple of cellar scenes from Part Three, and then switched to shorter scenes for Parts Two and Three, set in the outbuilding and underground passage of the hacienda.



The outbuilding was built as a raised set, allowing characters to descend into its floor through a trapdoor and steps to the tunnel below. The demise of the Sontarans began on these sets, with smoking bombs being thrown down into the passage from the outhouse. The bombs exploded in a shower of sparks, the effect of the coronic acid causing green goo to appear from the two aliens.

Recording continued with all the rest of the cellar scenes, although the very end of the final sequence with the Sixth Doctor and Peri left alone in the cellar was not completed, and had to be rescheduled for the hallway set in the next recording block. Parts of the cellar set were rigged to explode as Stike fired upon the Sixth Doctor and Jamie at the start of Part Three. Lightweight prop restraints were made for the operating table holding Shockeye in Part Three so that it would appear he was using his massive Androgum strength to break free from them.

The dematerialisation and reappearance of the Kartz-Reimer module was achieved, as with the TARDIS, simply by the cross-fading of pictures of the set with and without the kiosk and occupant in position. Stike's abortive escape attempt

using it saw parts of the console smoke, and a spark generator's image was superimposed on the picture. The destruction of the capsule caused concern for Jacqueline Pearce, who found herself confined inside the small kiosk which was filling with smoke, and rigged to fall apart as some small explosive charges were detonated.

That evening, the crew was surprised by an unannounced visit from Peter Davison who was recording his instructional series *L-Driver* in the next studio. "Back so soon?" asked Baker, to everyone's amusement. Recording overran by 15 minutes to complete scenes on the cellar and tunnel sets, with delays caused by time-consuming effects and make-up changes. Payne and Troughton suffered from a fit of the giggles during the operating scenes

Rehearsals for the final studio session began on Saturday 15 September, with recording taking place on Thursday 27 and Friday 28 September in TC6 (originally planned for Wednesday 26 and Thursday 27). Work began on all the restaurant scenes in Part Three, for which Las Cadenas was originally called

Connections: Quack Doctor

► The Second Doctor tells Shockeye that he has eaten pressed duck at the Tour d'Argent, referring to the historic restaurant at 15 Quai de la Tournelle in Paris.



Below:

Patrick Troughton gets the finishing touches to his Androgum make-up.





Above:
The Doctors
and their
companions
are in the
clutches of
Chessene.

La Pirandello; the new name was taken from the venue used on location: Las Cadenas. This was the only time that both James Saxon and Carmen Gomez were needed in studio. The sequence with the Second Doctor's face returning to normal was again done in three stages, with Troughton's make-up being altered while the scenes set in the infrastructure for Parts One and Two were recorded. A brief insert of Troughton in mid-transformation was recorded and, after another break, the end of the scene with the normal Doctor was taped. Recording had to end prematurely that evening when Nicola Bryant banged her shin on one of the metal infrastructure crossbars, and had to have ice packs applied to stop the swelling.

The infrastructure was a huge climbing frame with walkways, ladders and platforms, constructed in the studio against a black backdrop. Harsh lighting picked up the brightly coloured beams of the network, which seemed to dwindle off into blackness beyond the Doctor and Peri. One pipe draped across the poles had a liquid pumped through it, so that the Doctor could show Peri how information was transmitted.

For the sequence at the end of Part One where the Doctor slipped from the infrastructure and ended up suspended on some cables (the Berberese Noose), Colin Baker was fitted with a Kirby wire and harness, which worried the actor due to his weight and the fact that he found it difficult to breathe in these shots – he did, however, enjoy pretending to be one of the Flowerpot Men puppets when the cameras were not running. The junction box that the Doctor was working on at the time was rigged to emit the gas which caused the Doctor to collapse and another specialised prop included the tranquilising needles carried by the Sixth Doctor. These had adhesive pads for applying to Jamie's neck, and then a thin outer sheath was pulled back from the pin to give the impression that it had been inserted into his body.

The final studio day completed all the remaining scenes at the hacienda and the postponed material from the previous evening. The first scene to be recorded featured Aimee Delamain, who had been the leading lady in Peter Moffatt's first rep production during the war after which they had remained friends; on television, she had featured in *Our Miss Pemberton*,

Hereward the Wake and *The Crezz*. Delamain performed as the Doña Arana in her chapel for Part One, so that the chapel set could then be redressed as the bedroom. The remainder of the kitchen and hallway scenes were then recorded more or less in broadcast order, except for the bedroom scenes, with the scene of Peri being brought round by the Doctor in the kitchen taped last.

More special props needed for these scenes included a Sontaran leg waved by Shockeye to show Stike's demise, and also Shockeye's tenderiser, inside which a pink light illuminated as Jamie's legs were prepared for the meal.

Larking about

There was a great deal of larking about on the kitchen set from the cast, as usual. Colin Baker led one camera to where Frazer Hines was tied down to the table, and directed the lens up the actor's kilt. Nicola Bryant enjoyed making the story a great deal, although she felt the cannibalism was more obvious in the finished programme than in Holmes' script. The actress was also the victim of Baker and Hines' pranks as she got a whole jug of water thrown over her during the



last scene to be recorded; Bryant took this very well and carried on acting.

Even with the levity of cast and crew, recording went so smoothly that all the sequences scheduled for the final day had been finished by 6pm, and the whole of the evening session was saved. With *The Two Doctors* complete, the crew was then able to take a break before starting location filming on *The Mark of the Rani* [1985 – see page 6] in late October. It was decided during September that these two serials would be transposed in transmission order to give a better balance to the series. ■

Above:

Anita says her last goodbye to Oscar.

PRODUCTION

Thu 9 - Fri 10 Aug 84 Dehera Boyar, nr Gerena, Spain [Olive Grove/Hacienda]

Sat 11 Aug 84 Dehera Boyar [Rough Roads/Hacienda]

Sun 12 Aug 84 Dehera Boyar [Olive Grove/Hacienda]

Tue 14 - Wed 15 Aug 84 Calle Joaquin Romero Murube/Plaza de la Alianza/Plaza de Doña Elvira/Calle Susona/Calle Vida/Calle del Agua/Calle Gloria/Calle Pimienta/Calle Justino del Neve/The Plaza

Venerables/Hostal Monreal, Calle Rodrigo Caro/Plaza del Triunfo, Santa Cruz, Seville, Spain [Main Square/Seville Streets]; Calle Vida, Santa Cruz [Oscar's Restaurant]

Thu 16 Aug 84 Rio Guadiamar, nr Gerena [River]; Country Road, [Road with Trees]; Dehera Boyar [Olive Grove (remount)]

Thu 30 Aug 84 Television Centre Studio 1: Space Station Corridors A-B,C-D; Baker TARDIS; Dastari's Study

Fri 31 Aug 84 Television Centre Studio 1:

Troughton TARDIS; Space Station: Kitchen Area/Computer Room; Torture Scene; Dastari's Study

Thu 13 Sep 84 Television Centre Studio 6: Cellars

Fri 14 Sep 84 Television Centre Studio 6: Cellars; Outbuilding; Passage

Thu 27 Sep 84 Television Centre Studio 6: Restaurant; Infrastructure; High Level Infrastructure

Fri 28 Sep 84 Television Centre Studio 6: Chapel; Hallway; Kitchen; Bedroom

Post-production

In addition to all the studio recording, the filmed inserts also had various video effects added to them during gallery only sessions on Thursday 4 and Friday 5 October 1984. When Varl looked through his binoculars in Part One, the octagonal viewfinder showed a spinning Sontaran spacecraft coming in to land, and the same model was added to the scene where the ship passed over Oscar and Anita, with Oscar surveying the party emerging from it through a more conventional two-lens binocular mask.

Editing took place from Tuesday 16 October to Tuesday 13 November. During editing, the start of the first scene was

Below:
Oscar and
Anita go on a
moth hunt.



made to appear in monochrome (as with the Patrick Troughton days of the show) and then gradually faded to full colour at the suggestion of Peter Moffatt.

Several cuts were made to the episodes for timing reasons. In Part One, a short piece of film of the Doctor and Peri returning to the TARDIS was dropped, as was a scene in the TARDIS of the Doctor and Peri looking at the kitchen on the scanner. When the Doctor said that the mess could be because the Androgums were on strike, Peri asked who he was referring to; “They were the original inhabitants in this part of the galaxy,” explained the Doctor. “You might compare them with the Australopithecus. Third Zoners used them to do most of the manual work.” Peri said this sounded very hard on the Androgums, but the Doctor said they had had a million years to get used to it. They both had a feeling that something was wrong. Part One also lost some long sweeping shots of the space station after the attack, culminating in a kitchen scene where Jamie’s voice could be heard sobbing in the shafts nearby. One of the scenes set in the infrastructure between Peri and the Doctor had minor cuts made to it too, notably where the Doctor told Peri that the noise she could hear was probably a small creature from a genetic experiment that had escaped into the conduits. Removed from Part Two was some dialogue between Stike and Chessene after the Second Doctor cried out about Jamie. Chessene explained that the Doctor had an attachment to his dead companion, as the Time Lord came to and called Stike a “slimy obscenity”. Part Three lost several



sequences at the start of the episode with the Sixth Doctor and Jamie being pursued through the tunnels by Varl and Dastari, and then placing a trough over the trap door in the outbuilding to stop their pursuers.

Wild tracks

During editing, it was discovered that Peri's out-of-vision lines of, "Hello?" and, "Is anybody home?" as she entered the cellar towards the end of Part Two hadn't been recorded. Consequently, Bryant recorded these as wild tracks, along with some additional whimpering for the start of Part Three, during the recording of the following story in production, *The Mark of the Rani*.

Peter Howell of the BBC's Radiophonic Workshop was assigned in August 1984 to provide the music for the serial. In addition to his electronic score (which included the 'Mirror Sound' and 'Blue Sound' heard in Part Two), Howell hired the services of Les Thatcher to provide Spanish guitar music for much of the film

material. This was recorded at Maida Vale on Wednesday 28 November. Howell took the opportunity to weave Ron Grainer's *Doctor Who* theme into his music for the serial, such as the Doctor opening the door of Dastari's office in Part One. The score ran to about 40 minutes, including Thatcher's guitar music.

Sound effects creator Dick Mills dug into the Radiophonic Workshop's archives to find an old TARDIS interior sound effect for the Troughton console room scene. When Chessene made use of her special powers, such as recalling the contents of Doña Arana's mind in Part One, a high-pitched whining sound was added to the soundtrack.

Dubbing of the episodes was performed on Sunday 9 and Monday 10 December, Monday 7 and Tuesday 8 January 1985 and Monday 28 and Tuesday 29 January.

Nathan-Turner and Saward attended a playback of *The Two Doctors* with Jonathan Powell. Powell, who had referred to the script as 'excellent' in June 1984, now indicated that he wasn't happy with the finished product. ■

Left:

The Doctor and Peri investigate strange noises in the infrastructure of the space station.

Below:

Peri is captured by Shockeye.



Publicity

Right:
Doctor in
distress.

➤ On Thursday 22 November 1984, *The Daily Telegraph* carried a small item about Laurence Payne in which the actor described his forthcoming *Doctor Who* role as “the happiest engagement since I did all those Shakespeares in the 40s and 50s”. However, he revealed that the eight weeks’ work on the BBC show had caused him to lose the thread of his tenth novel, *The Killing Machine*.

➤ *Radio Times* carried a small black-and-white photo of the two Doctors with its cast listing for Part Two. Unfortunately this shot, taken on location, showed Troughton in his Androgum make-up, well in advance of this plot element being revealed in the story.

Below:
When Jamie
met Peri.



➤ On Saturday 16 February 1985, *The Sun* ran Tim Ewbank’s *20 Things You Didn’t Know About Dr Who*, focusing on Colin Baker and revealing the actor’s fear of spiders. The following Saturday, Ewbank also penned *Who’s getting 300 fan letters a week?* which focused on Nicola Bryant and her ‘sexy tight costumes’.

➤ Additional publicity during the show’s run was in the form of a special short story called *A Fix with Sontarans*, broadcast in the edition of *Jim’ll Fix It* which followed the broadcast of Part Two of *The Two Doctors*. 10.1 million viewers tuned in – over four million more than had just seen the actual *Doctor Who* episode.



Broadcast

- ▶ The BBC1 transmission of Part One of *The Two Doctors* was marred by colour ripples and distortions of the 1" videotape at the start of the programme. The serial was broadcast across three consecutive Saturdays from 16 February 1985.
- ▶ The announcement that the 1986 series of *Doctor Who* would be delayed was made between Parts Two and Three of *The Two Doctors* on Wednesday 27 February. *BBC News* carried the story that evening, including the scene from Part One of the current serial showing the Doctor apparently falling to his doom in the infrastructure. It was 'nasty' scenes, such as Shockeye biting into a rat in Part Two of the serial and his subsequent death by cyanide at the

Doctor's hands, that had concerned some of the viewing public and lent weight to BBC1 controller Michael Grade's decision that *Doctor Who* needed a rest to find its new direction.

- ▶ The story's viewing figures were lower than usual, with Part Two getting the smallest audience of the 1985 series at only six million viewers. Audience appreciation was good, and the postponement news did lead to a slight upturn in people tuning in.
- ▶ In competition to *The Two Doctors*, ITV was networking the American action adventure series *The A-Team*, which began 15 minutes after *Doctor Who*. Prior to this, the serial overlapped the end of numerous programmes including *Blockbusters* (eg LWT),

Above:
The two
Doctors.



Above:
The Doctor
decides to go
vegetarian.

Cartoon Alphabet (eg Central, Yorkshire, HTV), *Diff'rent Strokes* (Granada) and *Lakeland Game* (Ulster).

- Some of the violent elements in the serial promoted complaints from viewers which were aired on BBC1's *Points of View* on Tuesday 5 March, illustrated by the sequence of Shockeye eating the rat. Mrs Lucy Martin of Sleaford wrote that she was 'horrified at what I saw' in the scene and called for a later transmission time, while Colin Grattan of Amersham

commented, '*Dr Who* always frightened in a light-hearted way but never SICKENINGLY.'

- The serial was marketed abroad in different formats, such as six 25-minute episodes or a TV movie of two hours, nine minutes duration for North American broadcast. It was shown in Australia from December 1985 and New Zealand from September 1989 and was also purchased for broadcast in Canada, the United Arab Emirates and Germany (as *Androiden in Sevilla* [*Androids in Seville*]).
- UK Gold screened the serial in its six-part version from October 1994 and as a compilation from January 1995. It was also shown by Horror Channel from November 2014.
- The Two Doctors* was shown at the National Film Theatre on Sunday 4 December 1988 as part of a *Doctor Who* retrospective for its 25th anniversary. It was also chosen to represent the Sixth Doctor's era in the BFI's *Doctor Who at 50* season during 2013. The screening took place at 2pm on Saturday 15 June, with the panel guests comprising Frazer Hines, Eric Saward, Tony Selby (who played Sabalom Glitz from 1986 to 1987), and visual effects designer Mike Kelt.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 16 February 1985	5.20pm-6.05pm	BBC1	44'22"	6.6M (92nd)	65
Part Two	Saturday 23 February 1985	5.20pm-6.05pm	BBC1	44'49"	6.0M (90th)	62
Part Three	Saturday 2 March 1985	5.20pm-6.05pm	BBC1	44'45"	6.9M (66th)	65

Merchandise

Instead of allowing another writer to adapt his work for the printed page, Robert Holmes decided to make *The Two Doctors* the first serial he would novelise himself (although he had written the opening chapter of the novelisation of *The Time Warrior* before handing the book on to Terrance Dicks). The result, *Doctor Who – The Two Doctors*, was published in hardback by WH Allen in August 1985, with an introduction by John Nathan-Turner. As the one hundredth *Doctor Who* adaptation, it was then officially released in paperback by Target in December 1985. With a higher price tag, the book



was given a gold foil logo over Andrew Skilleter's artwork. The paperback version also carried 'First Edition' and 'Second Edition' flashes. Due to the very high presales orders for the novelisation, the reprints were actually done prior to release of the first edition. In the event, poor distribution resulted in the 'Second Edition' volumes being released first in several areas of the UK.

An audiobook of the novelisation, read by Colin Baker, was released by BBC Audio in September 2015.

The serial was released on videotape by BBC Enterprises in November 1993; this was a single-tape release although it had originally been announced as a two-tape set. The cover painting was by Colin Howard.

The Two Doctors was first released on BBC DVD in September 2003. This two-disc set came with the following special features:

- **Commentary** with Colin Baker, Nicola Bryant, Peter Moffatt, Frazer Hines and Jacqueline Pearce
- **Production subtitles**
- **Music only track**
- **A Fix with Sontarans** – *Jim'll Fix It* sketch broadcast Saturday 23 February 1985
- **Behind the Sofa: Robert Holmes and Doctor Who:** Documentary on Robert Holmes featuring Terrance Dicks, Barry Letts, Chris Boucher, Philip Hinchcliffe and Eric Saward



Above: BBC Video's release of *The Two Doctors*.

Left: Robert Holmes' novelisation of *The Two Doctors*.

Right:

The DVD cover sleeve for *The Two Doctors*.



- ▶ **Beneath the Lights** – studio material
- ▶ **Beneath the Sun** – location footage
- ▶ **Wavelength** – broadcast Thursday 20 September 1984
- ▶ **Doctor Who 40th Anniversary**
- ▶ **Adventures in Time and Spain with Gary Downie** – location feature
- ▶ **Picture gallery**
- ▶ **Patrick Troughton** interview footage
- ▶ **Easter Egg:** clean opening and closing titles

The DVD was re-released in 2013

with the *Jim'll Fix It* extra removed in light of the revelations about presenter Jimmy Savile. In September 2010, issue 45 of GE Fabbri's *Doctor Who – DVD Files* included *The Two Doctors*. The serial was also included in BBC Worldwide's *Bred for War: The Sontaran Collection* DVD set in May 2008.

Nicola Bryant – *In the Footsteps of the Two Doctors* – a documentary

following Nicola Bryant on a 2005 trip to Spain to revisit locations from *The Two Doctors* – was released by Nicer Productions USA in 2006. Extras included interviews with Colin Baker and Frazer Hines.

The track *The Two Doctors Suite* was included on the Silva Screen's four-CD release of *The 50th Anniversary Collection* in December 2013 and an extended version of the suite was included on the 11-disc version released in September/November 2014.

Released in September 2005, audio documentary *Doctor Who at the BBC: Volume 3* included the radio programme *Wavelength*, which featured the cast and production team of *The Two Doctors*.

The Stamp Centre issued a cover for *The Two Doctors* in March 2009. A limited number of copies were signed by Nicola Bryant. In 2011, A4 prints of Andrew Skilleter's cover to the Target novelisation of *The Two Doctors* were made available. This artwork was included in Who Dares' *The Andrew Skilleter Target Art Calendar 2017* for the month of August.

Between 1999 and 2000 Harlequin Miniatures issued metal models of Stike the Sontaran, a Sontaran with rifle, and Shockeye. In July 2013 Character

Options issued Character Building *Doctor Who* 50th anniversary Micro-figures. Rare figures of the Doctor came with this set, including a figure of the Second Doctor in his *Two Doctors* costume. A 5" figure of the Second Doctor from *The Two Doctors* was available in Character Options USA's *The Thirteen Doctors* set in July 2016. These sets were limited to 5,000 numbered units. ■

Right:

BBC Worldwide's *Bred for War: The Sontaran Collection* DVD set.



Cast and credits

CAST

Colin Baker The Doctor
and
Patrick Troughton The Doctor
with
Nicola Bryant Peri
Frazer Hines Jamie
John Stratton Shockeye¹
Jacqueline Pearce Chessene
Laurence Payne Dastari
Aimee Delamain Doña Arana [1]
James Saxon Oscar²
Carmen Gomez Anita
Clinton Greyn Stike [2-3]
Tim Raynham Varl
Nicholas Fawcett Technician [1]

¹ Billed in *Radio Times* as Shockeye o' the Quancing [sic] Grig for Part One

² Billed in *Radio Times* as Oscar Botcherby for Parts One to Three

UNCREDITED

Laurence Payne Computer
Fernand Monast Scientist
Jay McGrath Dead Androgum
Peter Moffatt, Jan Wright Cafe Patrons
Mercedes Carnegie Woman on balcony
Nejdet Salih, Michael Eriera Waiters at Las Cadenas [inc Juan]
Iris Everson, Maria Eldridge, Patrick Edwards, John Holland, Tim Milson, Glynis Simmons, June Easter ... Patrons at Las Cadenas
Unknown Spanish Extras, eg Lorry Driver

CREDITS

Written by Robert Holmes
Title Music composed by Ron Grainer
Incidental Music: Peter Howell
Special Sound: Dick Mills,
BBC Radiophonic Workshop
Production Manager: Gary Downie
Production Associate: Sue Anstruther
Production Assistant: Patricia O'Leary
Assistant Floor Manager: Ilisa Rowe
Film Cameraman: John Walker
Film Sound: Colin March
Film Editor: Mike Robotham
Visual Effects Designer: Steven Drewett
Video Effects: Dave Chapman
Vision Mixer: Jayne Beckett
Technical Co-ordinator: Alan Arbuthnott
Camera Supervisor: Alec Wheal
Videotape Editor: Hugh Parson
Lighting Director: Don Babbage
Studio Sound: Keith Bowden
Costume Designer: Jan Wright
Make-up Designer: Catherine Davies
Script Editor: Eric Saward
Title Sequence: Sid Sutton
Designer: Tony Burrough
Producer: John Nathan-Turner
Director: Peter Moffatt
BBC © 1984

Below:

Chessene gives Dastari a piece of her mind.



Profile

JACQUELINE PEARCE

Chessene

Born on 20 December 1943 in, Her father Reginald, who was raised in Byfleet, worked for aircraft builder Vickers Armstrong. Mother Stella (née Hansford) left in 1945. Lodgers the Wilcoxes became virtual foster parents.

Attending her local convent school, an elocution teacher spotted Pearce's acting talent. Graduating from RADA in 1963, her first TV appearances came in Granada's *A Question of Happiness*; as a waitress in *Watch Me I'm a Bird* (shown 11 May 1964) she co-starred with John Hurt, and the next week appeared in Alan Plater's *Fred*. She featured in ITV *Play of the Week* entries *Giants on Saturday* and *The Cabbage Tree Hat Boys* (both 1965), and appeared in *Danger Man* (1965), *The Avengers* (1966) and *Public Eye* (1966).

Wide-eyed and raven-haired, she found film roles. After appearing uncredited in *Genghis Khan* (1965), she featured in *Sky West and Crooked* (1966) and *Carry On* entry *Don't Lose Your Head* (1966). Making two Hammer horror movies back to back, *Plague of the Zombies* and *The Reptile* (both 1966), next she was leading lady to American star Jerry Lewis in comedy *Don't Raise the Bridge, Lower the River* (1968).

TV work included *Man in a Suitcase* (1967/8), *Haunted* (1967) and *Callan* (1969), plus plays *The Magicians* (1967), *West of Eden* (1968) and *The Glove Puppet* (1968).

Her marriage to actor Drewe Henley broke up after four years in 1967 and

she departed England to study at the Lee Strasberg Actors' Studio, Los Angeles.

Returning in 1971, her UK TV career resumed with roles in *The Rivals of Sherlock Holmes* (1971), *New Scotland Yard* (1972), *Dead of Night* (1972), *Hadleigh* (1973), *Special Branch* (1974), *The Awful Mr Goodall* (1974), *The Zoo Gang* (1974), *David Copperfield* (1974/5), *Spy Trap* (1975), *Churchill's People* (1975), daytime soap *Couples* (1975/6), *Leap in the Dark* (1977) and *Shadows* (1978).

She starred in Harold Pinter's *Otherwise Engaged* (1975/6, Queen's Theatre) and was touring a version in Vienna when asked to appear, initially for just one episode, in Terry Nation's new space opera *Blake's 7* (1978-81). Pearce's villainous, crop-haired Supreme Commander Servalan (later Madame President) became iconic.

During *Blake's 7* she featured in the BBC Shakespeare *Measure for Measure* (1979) and Tom Stoppard's *Night and Day* (1980, Belgrade, Coventry). When *Blake's 7* ended Pearce suffered a breakdown, admitting to *The Guardian* in 2000: "I had no identity and it took me the best years of my life to recover from Servalan."



She was suggested for her part in *The Two Doctors* by director Peter Moffatt. Producer John Nathan-Turner approved the idea after hearing her laughing in the BBC canteen. She replaced Elizabeth Spriggs at very late notice.

Cast by Nathan-Turner as the Fairy Godmother in *Cinderella* (1984/5, Gaumont, Southampton), Pearce, Colin Baker and Nicola Bryant promoted the pantomime on *Saturday Superstore*.

Movie appearances included *White Mischief* (1987), *How to Get Ahead in Advertising* (1989), *Princess Caraboo* (1994) and TV movies *The Bourne Identity* (1988) and *The Unexpected Mrs Pollifax* (1999).

On TV she played villains in children's fantasy dramas *Moondial* (1988) and Russell T Davies' *Dark Season* (1991).

In 1990 she moved to Cornwall and was a life model at the St Ives School of Painting.

Stage work continued with *Shadowlands* (1992, Belgrade, Coventry), *A Star Is Torn* (1999, Gilded Balloon, Edinburgh) and *Deceptions* (2000, Marlborough, Brighton). TV included *Daniel Deronda* (2002), *Doctors* (2005) and *Casualty* (2006).

After treatment for breast cancer, she moved to South Africa in 2007 to care for orphaned monkeys.

Having appeared in *Blake's 7* radio plays in 1998/9, she reprised Servalan on audio for Big Finish in the *Liberator Chronicles* audiobooks and full cast dramas from 2012.

Doctor Who audios include webcast *Death Comes to Time* (2001), Seventh Doctor story *The Fearmonger* (2000), *Sarah Jane Smith* (2006) and Fifth Doctor release *Hexagora* (2011). She played Cardinal Ollistra in *The War Doctor* (2015-17) and *The Time War* (2017-). In 2016 Big Finish issued an interview disc *Call Me Jacks*.

Her unflinching autobiography *From Byfleet to the Bush* was published in 2012. ■

Left:

Jacqueline in her most famous role of Servalan, in *Blake's 7*.



TIMELASH

➤ STORY 141

The Doctor makes an unexpected return visit to the planet Karfel when the TARDIS is caught in a time disturbance. The Doctor discovers that Karfel is now ruled by the Borad, and war is brewing with the neighbouring Bandrils.



Introduction

Although *Timelash* doesn't feature Daleks, Sontarans, Cybermen or the Master, it is still built on the idea of past triumphs, as it presents itself as a sequel to another *Doctor Who* story. We didn't actually see the Third Doctor and Jo visit Karfel back in the 1970s, however. This is one of many examples where it becomes clear that the Doctor and his companions have many other adventures in addition to those broadcast as part of the TV series.

Although the First Doctor was no stranger to dropping in random facts about places he'd been and people he'd met beyond the confines of the series, it was *The Rescue* [1965 – see Volume 4] that first presented itself as something of a sequel to one of his previous unseen adventures. Stories like *The Abominable Snowmen* [1967 – see Volume 11] and *The Face of Evil* [1977 – see Volume 26] also had plots based on some unmentioned escapade.

Timelash, along with *The Mark of the Rani* [1985 – see page 6], was also one of two stories from the 1985 series that resurrected the tradition of the Doctor or his friends meeting famous people from history. This was something that happened often in the first few years of the series, but stopped when historical stories started to revolve around some alien menace. The Third and Fourth Doctors weren't shy about namedropping famous historical figures that they'd met, but that was as far as it went.

In the years since 2005, the 'celebrity historical' has become more common – and in most of those the Doctor was

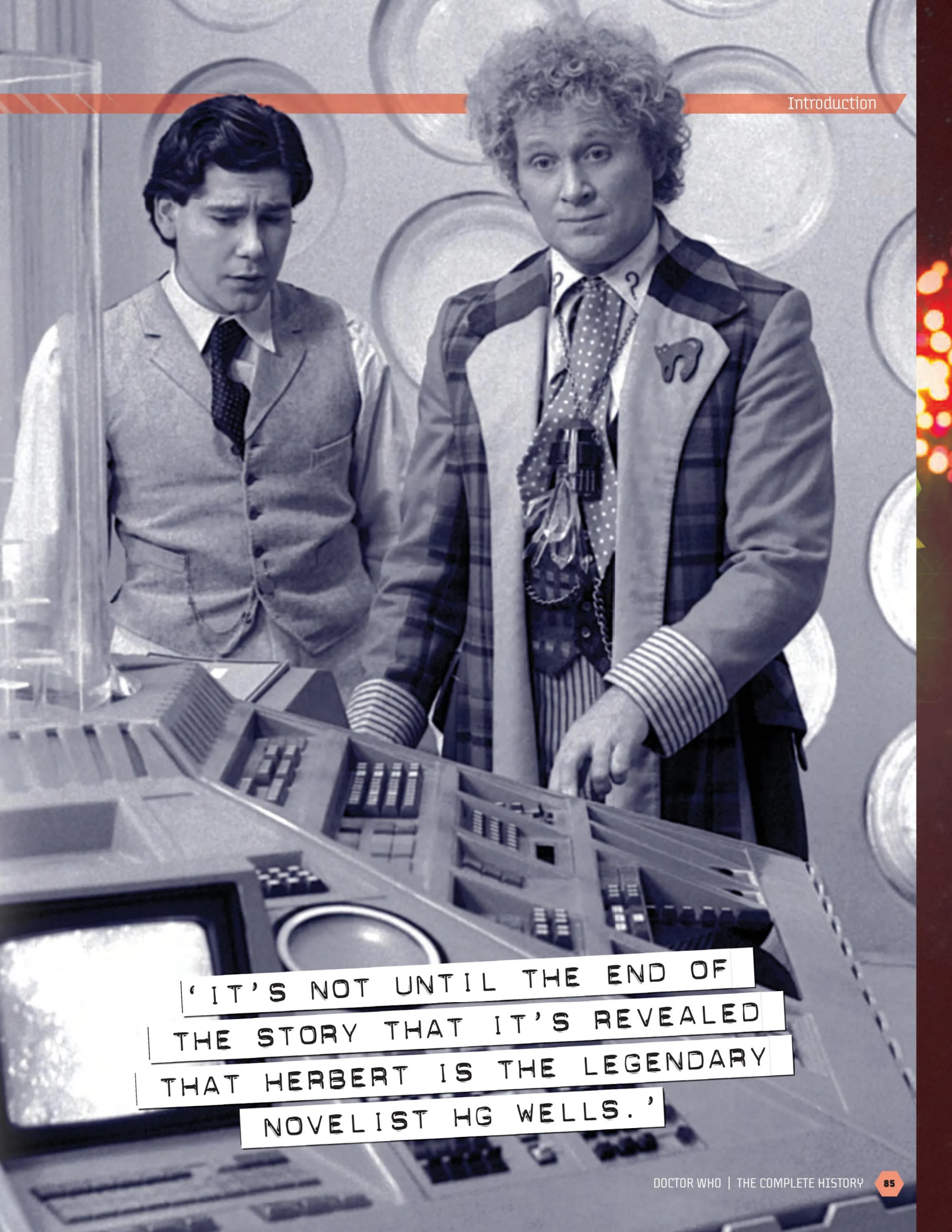


usually delighted to meet a talented pioneer of a bygone age – in a similar way to how he gushed when he met George Stephenson in *The Mark of the Rani*. *Timelash*, however, takes a different approach. The Doctor and Peri find themselves working with a young Victorian called Herbert, but it's not until the end of the story that it's revealed that Herbert is the legendary novelist HG Wells.

Wells had been namechecked in several previous *Doctor Who* stories, and the Master was seen reading Wells' novel *War of the Worlds* in *Frontier in Space* [1973 – see Volume 19]. The implication in *Timelash*, of course, was that Herbert's adventure with the Doctor inspired some of his later writings. Perhaps the Doctor recognised this when he read one of Wells' novels – in this instance *The Time Machine* – in the 1996 TV Movie [see Volume 47]. ■

Right:

The Doctor meets George Stephenson in *The Mark of the Rani*.



'IT'S NOT UNTIL THE END OF
THE STORY THAT IT'S REVEALED
THAT HERBERT IS THE LEGENDARY
NOVELIST HG WELLS.'

PART ONE

In the citadel of the planet Karfel, three rebels, Gazak, Tyheer and Aram decide to split up to try to reach the rebel encampment. [1]

In the TARDIS, the Doctor detects a time corridor heading towards Earth in the year 1179.

Gazak and Tyheer are caught by guards while Aram is stunned by an android. The android carries her into a darkened vault where she is killed by a seated figure.

In the citadel inner sanctum, two councillors, Brunner and Kendron, discuss the rebels. Renis, the 'Maylin' of Karfel, enters accompanied by his ambitious underling Tekker. He sentences Gazak and Tyheer to banishment using a machine called the Timelash. [2]

Renis enters the citadel power vault, followed by his future son-in-law Mykros. Renis uses two mirrored amulets to divert subsidiary energy supplies to the Borad's

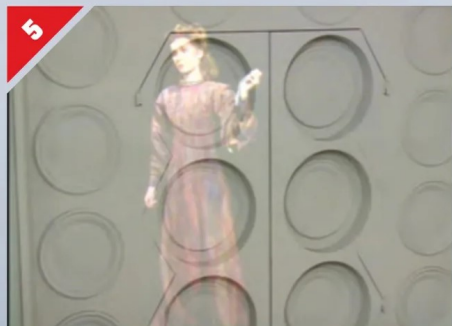
vault – which means Renis' wife, who is on life support in the hospital, will die! [3]

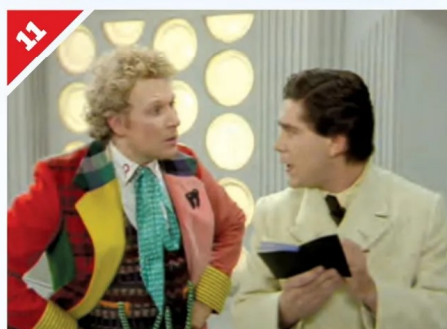
The seated figure summons Renis to the vault and then executes him by aging him to death.

In the sanctum, Brunner announces the new Maylin, Tekker, who informs Renis' daughter Vena that her father is dead. Mykros is due to be thrown into the Timelash. He tells Vena that the Borad's strength is in the amulet. Vena rips the amulet from Tekker's neck [4] and falls into the Timelash.

She passes through the TARDIS as she travels down the time corridor. [5]

Tekker informs Kendron that if they do not get the amulet back the Borad will destroy all 500 of them. Then the TARDIS emerges from the Timelash to materialise in the sanctum. The Doctor emerges from the TARDIS with Peri. Tekker conducts them to a reception chamber, where Peri is intrigued by some plants until she learns they have a nasty habit of ejecting an acidic fluid.





Tekker is called away to speak via a video link to the Bandril ambassador. He deliberately provokes it into war. [6]

A young man appears in the reception chamber and hands Peri a note before rushing out. It reads 'Sezon at the Falchan Rocks'. Tekker arrives, saying that Brunner is waiting to take Peri on a tour of the citadel.

The tour is cut short as Brunner makes an excuse to leave Peri on her own. A guardolier attacks her but she repels him using one of the acid-ejecting plants and then escapes into the caves. Unfortunately she drops the note, which Brunner picks up.

Tekker blackmails the Doctor into recovering the amulet. [7]

Vena materialises in a cottage where an earnest young man, Herbert, is conducting a séance.

Peri is confronted by a ravenous Morlox [8] but is rescued by some rebels. She tells them about the Doctor and it turns out that one of the rebels, Katz, has a locket

given to her grandfather by the Doctor containing a picture of Jo Grant. [9] Katz uses the rebel leader's name, Sezon, and Peri realises that he is the man she was told to find – but then some guardoliers rush in and take them prisoner.

The Doctor lands the TARDIS outside Herbert's cottage and he persuades Vena to return to Karfel. [10]

An android informs the Borad that Peri and some of the rebels have been captured.

In the TARDIS, the Doctor and Vena discover that Herbert has sneaked onboard. [11]

The TARDIS materialises in a corridor outside the sanctum. Tekker orders the Doctor to hand over the amulet and Vena obliges. Then some guardoliers lead in Mykros and the rebels to be thrown into the Timelash. They proceed into the sanctum, and Tekker orders an android to throw the Doctor into the Timelash. "Goodbye, Doctor. Unpleasant journey!" [12]

PART TWO

The Doctor disorients the android using a hand mirror. The rebels overpower the guardoliers and Mykros pushes the android and Brunner into the Timelash. [1] Tekker and Kendron flee and the rebels seal the sanctum.

A guardolier leads Peri out of the caves and back to the citadel, locking her in a cell.

The Doctor decides to enter the Timelash in order to collect some Kontron crystals. Tying a rope around his waist, he enters the vortex and descends down a crystalline cliff face. He slips and Herbert and Mykros climb down to save him. [2]

Tekker and Kendron enter the Borad's vault, where the seated figure executes Kendron.

The Doctor constructs a device containing a Kontron crystal. [3] He uses

it to create a time break, allowing him to move unseen while his image is delayed by 10 seconds.

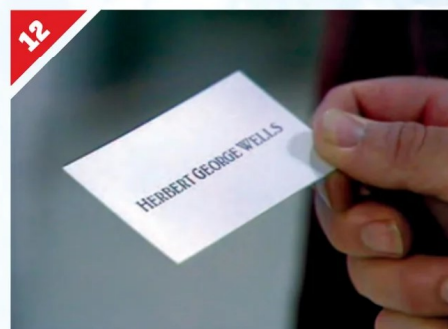
The guardolier takes Peri back to the caves and manacles her to a post. [4]

The guardoliers use a time web to disintegrate the sanctum door. The rebels shoot down the guardoliers, but not before one of them has blasted away a section of the wall to reveal a painting of the Third Doctor. [5]

The Doctor sets off to find the Borad with Herbert in tow. They reach the vault and the Doctor tells Herbert to hide while he goes inside.

The Doctor finds the vault deserted until Tekker emerges from hiding, levelling a gun at him. Then the seated figure reveals itself to the Doctor. [6] It is the Borad, a man half-transformed into a Morlox, ruling Karfel using a robot of an old man. The Borad reminds the Doctor of their previous meeting, where the Doctor reported him for unethical experimentation on the Morlox. It was





in one such experiment that he was transformed. The Borad intends to populate Karfel with others like himself; Tekker is appalled but the Borad kills him. [7] He then goes on to explain that he intends to transform Peri into a mutant like himself.

The Borad attempts to use his aging ray on the Doctor, but the Doctor uses his time-break device to evade the beam and then reflect its energy at the Borad, aging him to death.

The Doctor sends Herbert down to the caves, where he rescues Peri from a Morlox. [8] They return to the sanctum, where the Doctor contacts the Bandril ambassador to say the Borad is dead. But it is too late – a missile is already on its way. [9]

The Doctor rushes to the TARDIS with Peri. He persuades her to leave, but while they are arguing, Herbert sneaks inside and hides under the console. By the time he emerges, the TARDIS is already on its way. Herbert is keen to

stand shoulder-to-shoulder with the Doctor until he realises the Doctor's plan is to use the TARDIS to collide with the missile. [10]

The Doctor's plan works, and the missile explodes harmlessly in the stratosphere. The Bandril ambassador contacts the sanctum with the sad news that the TARDIS has been destroyed. Peri decides she wishes to be alone – but instead she is grabbed from behind by a clone of the Borad! [11] The Doctor rushes in and offers the Borad a deal. If the Borad shows himself to Peri and she doesn't scream, they can get married. The Borad declines, so the Doctor smashes the painting of the Third Doctor to reveal a mirror. The Borad recoils at his reflection, allowing the Doctor to push him into the Timelash.

Vena and Mykros invite Herbert to stay on Karfel but the Doctor thinks he should return to 1885. Because Herbert is HG Wells... [12]



'AS A HALF-MORLOX, THE BORAD
COULD NOT WALK, DEPENDING ON THE
AUTOMATIC CHAIR FOR MOBILITY.'

Pre-production

In early 1983, script editor Eric Saward received an unsolicited storyline featuring the Daleks from Glen McCoy, an aspiring writer who had been watching the series with his three-year-old son. Feeling that the series was recycling the same ideas, McCoy indicated to his agent that he wanted to pitch a story for *Doctor Who*, although she warned him that only seasoned writers were accepted.

McCoy had been a keen writer since childhood and was working as a paramedic while pursuing a career as a writer of books and television series, including two episodes of *Angels* in 1983. He had also written the book *Ambulance!* which had been published in 1982, and was hoping to interest the BBC in a series developed

from it. Drawing upon what he recalled of the show from his own childhood, McCoy had submitted the outline featuring the Doctor's arch-enemies, the Daleks. Saward rejected the storyline, but suggested that if it were rewritten to omit the Daleks, he would be prepared to reconsider it.

Following Saward's requests, McCoy revised his storyline. The three key ideas on which the story was based were the concept of a tunnel linking two different time periods, a half-man/half-monster, and the involvement of the novelist HG Wells – with McCoy speculating on where Wells had got all the astounding ideas for his fantastic tales from. On the strength of this, Saward invited McCoy in for a discussion and commissioned him for a scene breakdown on Wednesday 11 May 1983 to be delivered by Tuesday 31 May.

HG Wells

Various elements from the works of HG Wells were used, along with the writer himself – who was referred to as 'Herbert' in the script and credits to preserve the secret of his identity until the final scene. The concept of the TARDIS linked in with Wells' 1895 novel *The Time Machine* (itself a development of Wells' serial *The Chronic Argonauts* which appeared in *Science Schools Journal* in 1888), and the name 'Vena' was inspired by Weena, the girl befriended by the novel's lead character. The subterranean Morlock creatures from *The Time Machine* became the reptilian Morlox. The amalgam of Morlox and Magellan to form the

Left:
Mykros is supported by the Android and Vena.



Connections: Good trip

► One of the androids snatches Peri's St Christopher medallion from around her neck. St Christopher is known as the patron saint of travellers, and carrying

his image is believed to help ensure a safe journey.



Right:

The Android is feeling a little blue.

Borad echoed the hybrid experiments in Wells' second scientific adventure, *The Island of Dr Moreau* (1896). The concept of the Doctor moving about invisibly stemmed from *The Invisible Man*, published in 1897 and serialised in *Pearson's Weekly* earlier the same year.

Born in 1866, Wells was a student teacher at Midhurst Grammar School from the age of 17 (as he commented

in Part One), and was also undertaking writing work to supplement his poor pay as a teacher. His science-fiction work began at the age of 19, which fitted in with the 1885 dateline, although McCoy's script gave Herbert's age as 'about 25'. In appearance, however, Wells was very unlike the Herbert played by David Chandler. He was undersized and stocky, had a large head with blond hair, a drooping moustache and pale blue eyes under tufted eyebrows. He spoke with a Cockney accent. Given his scientific curiosity, and his scholarship to the Normal School of Science in South Kensington in 1884, it is unlikely that Wells would have been as interested in the occult as his television counterpart. During his research, McCoy discovered that Wells went fishing in Scotland and decided to use this as one of the settings in his story.

Pleased with the ideas, Saward pressed ahead and commissioned the first episode of the serial on Friday 24 June for delivery by Monday 25 July. McCoy submitted his draft of the first episode, and receiving guiding feedback from Saward. He then proceeded to the second instalment, and was initially concerned when he heard nothing from the production office. On Monday 21 November, McCoy's agent contacted Nathan-Turner to ask if the submission had

been accepted or not. This commission had been for a 25-minute episode, but by the time the agent followed it up to see if further episodes were required, the series format had changed to 45-minute episodes.

Part Two was given the go-ahead by Saward on *Doctor Who's* 20th anniversary, Wednesday 23 November. It was decided that there would be no outdoor scenes or other material that called for filming or Outside Broadcast work, so that the story could be taped in two three-day studio sessions. Some early press documentation made reference to Vena, one of the high council, falling from grace (with no mention of her involvement with Mykros) and throwing herself into the time corridor with the amulet before she could be executed.

By now, McCoy's story was being provisionally planned as the penultimate story in the 1985 series; until May this slot had been occupied by *Vengeance on Varos*, which had subsequently been moved forward to become the second serial in the series, when the script for *The Space Whale* had been abandoned.





Above: Maylin Tekker greets the Doctor and Peri.

The draft scripts were submitted around late July 1984, and Saward increasingly felt that this story should also be abandoned, but was persuaded to keep it in the schedule by Nathan-Turner. Originally, the creatures attacking Karfel were the Gurdels. The character of Aram was a man, and in the opening scenes Gazak nursed a bloody left shoulder. Aram (and later Mykros) spoke of aiming to join the underground network and decided to head for the parapets of the Citadel. The character of the Maylin was named Maylin Vena (the same name as his daughter). The 'old man' version of the Borad who appeared on the screens to address the Karfelons (or Karfelites as the script also called them) was revealed as a machine after his initial address; this fact being held back until Part Two of the broadcast version. In the scenes set in the power vault, Mykros talked to Maylin Vena about his brother, who had been tried for crimes he did not commit. The Gurdelon Ambassador was described as an ugly creature resembling a crocodile, but with an essentially humanoid shape and dressed quite smartly; it had

been requested that these creatures only appeared briefly to keep the budget down, and this curtailed McCoy's originally more complex plans for the invasion. As he studied Peri's image on a screen, the Borad commented, "Perhaps in the near future I shan't be swimming alone," referring to his amphibious state (hence the tanks of water around his chamber). As a half-Morlox, the Borad could not walk, depending on the automatic moving chair for mobility.

TARDIS scene

The first TARDIS scene had the Doctor chiding Peri about looking lost, to which she replied that she had had enough of feeling lonely. During the collision course with the Kontron tunnel (which was to be 26 minutes, TARDIS-time), the Doctor went out into the TARDIS corridor and searched through several cupboards, finding a samurai outfit, a gladiator's sword, a laser gun and a policeman's helmet among other things. On arriving on Karfel (or Karfelon as it was referred to at times), the Doctor also

Connections: HG Wells

► The real Herbert George Wells (1866-1946) was a prolific English writer of novels, short stories, social commentary, satire and biography. He is regarded as the 'father of science-fiction' with some of his most famous works being *The Time Machine* (1895), *The Island of Doctor Moreau* (1896), *The War of the Worlds* (1898) and *The First Men in the Moon* (1901).



said that they were in "the future" by at least a century (although no other point of reference was given and this was removed in rewrites). In these drafts, Tekker specified that the blindness caused by the acidic juice from the plant studied by Peri was only temporary (making Peri's later use of it against a Guardolier more acceptable).

The rebel leader Sezon was described as 'lanky', and Peri was suspected of being a Sanndar – a spy from the Citadel. The scenes in which Katz tested Peri by using her locket went on far longer, and

it was explained that the gift was given to her grandfather by the Doctor a century earlier after saving the planet from famine. The locket bore an inscription referring to Gallifrey, which Peri had to explain to prove her identity (this was later rewritten by Saward to have Peri identify Jo Grant instead). Sezon was initially introduced to Peri by Katz as Sal (the name used by his friends), and was only later revealed as being the Sezon she had heard of. When the Guardoliers attacked the camp, Katz was immediately shot down and killed.

At the start of Part Two, Brunner was knocked out in the fight and dragged out of the inner sanctum to be held prisoner, whereas after rewrites by Saward he was pushed into the Timelash along with an android. The Doctor said that each of the projecting lithoids inside the Timelash had a Kontron crystal on the end, which was not the case in the final version. After being removed from the detention cell at the start of Part Two, Peri overpowered her two Guardolier escorts and hid behind a door. There was, however, no scene of



her being recaptured in this version – she was then simply bound up in the Morlox tunnel by her captors.

In the main attack on the inner sanctum, Sezon was shot dead, but in rewrites Saward opted to have the character merely wounded. It was towards the end of the skirmish that the Doctor and Herbert escaped from the sanctum to tackle the Borad, as opposed to after the attack had been quashed. In the early version of the script, only Mykros and Vena were left alive after the battle. The death of Tekker was under different circumstances; Tekker offered to dispose of the Doctor, to which the Borad agreed, but as Tekker levelled his weapon at the Doctor, the Borad shot the time-web beam from his chair, killing the Maylin. In the script, the crumbling remains of the Borad activated the release mechanism, freeing the female Morlox that was threatening Peri. The missile fired on Karfel was described by the Gurdell Ambassador as being a cyrax seven with a bendalypse warhead. When the Borad



reappeared in the inner sanctum, he demanded that power should be switched through to his vault and androids, de-energising the central landing pad and hence destroying the Gurdell diplomatic party which was about to land. Much of this scene then had Mykros and Vena trying to stall him until the Doctor and Herbert entered. During this scene, the Borad also admitted that he no longer needed Peri as his mate, which confused the plot somewhat.

McCoy's scripts included several continuity references, including dialogue about the Eye of Orion from *The Five Doctors* [1983 – see Volume 37] and references to “defeating the Cybermen, the challenge of Sil and the evil of the Sontarans”. In Part One, the Doctor was said to have visited Karfel 100 years ago, and in Part Two the script specified that behind the wall of the inner sanctum should be hidden a painting of Jon Pertwee's Doctor. Saward added the line about the Doctor being on Karfel “a regeneration or three back”, but Tekker

still noted that the Sixth Doctor had only one companion with him on this occasion, suggesting that the Third Doctor had travelled with more than one companion. In an earlier version, the Doctor who had visited Karfel in the past was the First Doctor, along with his three companions. The picture in the locket left behind was to have been of the Doctor's granddaughter, Susan.

It was hoped that the establishing model shot of the Citadel on Karfel and the scenes of the Gurdell battle cruiser could be made as filmed inserts, although eventually these were done in the recording studio.

Pennant Roberts

The director of the serial was Pennant Roberts, a freelancer who had first worked on the show on *The Face of Evil* [1977 – see Volume 26] and most recently directed *Warriors of the Deep* [1984 – see Volume 38] for Nathan-Turner the previous year; the producer regarded him as a ‘safe’ director. On receiving the scripts for *Timelash*, Roberts was disappointed with them, notably that the dialogue of the Karfelon natives did not seem right for an alien planet.

The sets and costumes were designed by Bob Cove and Alun Hughes respectively, both working on *Doctor Who* for the first time. Make-up was supervised by Vanessa Poulton, who had previously handled *The Macra Terror* [1967 – see Volume 10]. Visual effects were designed by Kevin Molloy, making his debut on the show as an effects designer.

Saward rewrote and restructured large parts of McCoy's scripts. At this

Left:

Tekker tells Kendron that he is to be Deputy Maylin.

Connections: Ultimate insult

➤ Betrayed by Tekker, the Doctor calls him a “microcephalic apostate” (a line ad-libbed by Colin Baker). ‘Microcephalic’ means ‘small-brained’, and an ‘apostate’ is someone who betrays their faith.





Above: Vena, Herbert and Katz watch in admiration as the Doctor tinkers with a Kontron crystal.

point, there were worries about the length of the two episodes; Part One seemed far too long (running to 106 pages) while Part Two appeared to run short (only 84 pages).

Much of the dialogue was rewritten by Saward (who was also very busy on his scripts for the next serial), particularly the scenes between the Doctor and Peri in the TARDIS. McCoy's dialogue had been charged with conflict between the pair (Peri: "Doctor, I know it must have taken you centuries to develop your infuriating

habit of evasiveness, but it still makes me want to scream all the same!"); The Doctor: "This girl is going to give me ulcers"). The scenes in the TARDIS corridor were relocated to the console room, and the Doctor's callous attitude towards Vena ("She's not our immediate concern") was softened. Mykros was no longer determined to contact the underground network, and his dialogue

with Vena about Karfel's situation was vastly altered. Saward changed the name of Maylin Vena to Maylin Renis, added Gazak's speech just prior to sentencing, and appended Mykros' further criticism of the Borad. Much of the dialogue between Renis and the Borad was trimmed, omitting lines about time experiments and the switching of the power, while extra dialogue was given to Tekker to explain Mykros' apparent crimes. Dialogue spoken by a scientist as the TARDIS was detected was given to the speaking Guardolier. Saward disliked the name 'Gurdel' and changed this to 'Bandril'.

Other scenes altered included Aram's meeting with the Borad; Mykros and Renis in the power vault; Vena appearing in the TARDIS after, instead of during, the disruption from the tunnel; Brunner conducting Peri around the Citadel and later musing on her attractiveness. The scenes of the Borad admiring Peri were also trimmed. Originally when the TARDIS materialised in the inner sanctum, the script noted that Tekker, Kendron and Brunner vacated the room, walking

Connections: Piling it in

▶ When the Doctor witnesses the Bandril spaceship launching a missile, he remarks, "Pelion on Ossa." In classical mythology, the twins Otus and Ephialtes attempted to storm Olympus by piling

Mount Pelion upon Mount Ossa, so that they might reach it.



out into the corridor but then entering the sanctum again immediately; Seward shifted all the corridor material back into the sanctum.

At the start of Part Two, after the group sealed itself in the inner sanctum, Seward removed Sezon's bitter diatribe against the Borad and also Vena's strange suggestion that they could use the Timelash to escape. The Doctor's hard-hearted attitude towards Herbert was toned down and also removed were Kendron's comments that the Borad's vault had the same smell as the Morlox tunnels. In McCoy's version, the Doctor stated that he had last made a Kontron prism while in Timeschool on Gallifrey. The other device made by the Doctor could only be used once, hence the Doctor suggested using it on an android as opposed to a Guardolier. It removed the target by a hundred metres and a day – altered by Seward to being “an hour or so” – into the past. Events in Seward's version took place over a few hours, whereas McCoy's draft was set over a couple of days, with Sezon recalling the burning android from the previous day.

When the TARDIS returned to Karfel with the Doctor, Vena and Herbert, McCoy had it materialising back in the

inner sanctum – providing an ideal means of escape for the Doctor's besieged party in Part Two. Seward rewrote this, having the TARDIS land outside the sanctum, although no reason for this new landing place was offered. Before the Doctor climbed into the Timelash at the start of Part Two, Seward brought out the Doctor's literary side, giving him the Dickens quotation “a far, far better thing than I have ever done”, although this was later cut. While in detention, Peri called the Guardolier “Bumbo” (“Dumbell” in the finished recording), and the Doctor's original comment on seeing his third incarnation's likeness was, “You forget how repellent you used to look.”

Seward's dialogue edits

Seward added dialogue for Kendron about the Doctor's last visit being erased from their history, and expanded on Tekker's discussion with the Bandril Ambassador, explaining the conflict between the races. He also rewrote various scenes in Part Two, such as the Doctor's entrance to the Borad's chamber (“I thought I'd stumbled into your sewage works”), and omitted dialogue from Tekker about the Borad's vault being surrounded by swamps. Also dropped was Herbert crossing himself in terror on seeing the Borad and saying, “The devil himself.” Seward removed some dialogue after the destruction of the missile in which Peri cried about the Doctor's death and how she would never see Earth again.

Changes were made to the explanation of how the Doctor and Herbert escaped

Connections: Who's boss?

▶ The Doctor informs the Borad that he is in fact the President of the High Council of Gallifrey, a title bestowed upon him at the end of *The Five Doctors* [1983 – see Volume 37], although he subsequently ignored the responsibilities of his office.



Left:
Into the
Timelash!

Connections: Afterlife

► In the TARDIS, the Doctor makes a remark to Herbert about waiting to enter Valhalla. In Norse mythology, Valhalla is an enormous hall in Asgard where warriors journey to after their death.



the Bandril missile. In McCoy's draft script, the Doctor explained, "A bendalypse warhead engaging a field of solid time energy like the TARDIS will inevitably neutralise on the force of impact." In the recorded version, the Doctor merely said that he would explain to Peri later how he had achieved this feat.

Some parts of McCoy's script indicated that more than one android should be seen at once, particularly during the use of the time web in Part Two. To save money, only one actor, Dean Hollingsworth, was cast to play all the androids – so no more than one appeared in any given scene. Saward sent a revised version of the Part Two script to McCoy on Friday 9 November 1984.

Rehearsals for *Timelash* began on Wednesday 21 November, the day after recording completed on *The Mark of the Rani* [1985 – see page 6]. Glen McCoy was in attendance on the first day. The main guest star for the serial was Paul Darrow, best known for his performance as Avon in *Blake's 7*, a show from which Nathan-Turner was particularly keen to feature the cast, notably for cross-promotion on PBS channels in North America. Darrow had appeared in *Doctor Who* before as Captain Hawkins in *Doctor Who and the Silurians* [1970 – see Volume 15]. Although reluctant to return to television and keener to focus on stage work, Darrow was cast as Tekker after Nathan-Turner met him at an American science-fiction convention and the pair got on well. Roberts had worked with Darrow on *Blake's 7* and envisaged Tekker as being very similar to Avon. However, Darrow wanted to shed the Avon image and asked if he could play Tekker

as Richard III, complete with a hump and a wig, something Nathan-Turner was not keen on and asked Darrow to tone his performance down at his producer's run. Darrow felt he had an excellent foil in Colin Baker, with whom he had worked on *Blake's 7* on the episode *City at the End of the World* and had known since the 1960s. Like most of the cast, Darrow was not happy with the script (which he did not understand fully), and felt that the finished result was disappointing.

Casting

Roberts cast Denis Carey as the 'old man' version of the Borad, having previously employed the actor as Professor Chronotis in the aborted *Doctor Who* serial *Shada* [1979 – see Volume 90] (Carey had also played the Keeper in *The Keeper of Traken* [1981 – see Volume 33]). Roberts offered the part of Vena to Susan Wooldridge on Tuesday 30 October, but when she rejected the part he cast Irish

Right:

Time is running out for Tekker.





writer-performer Jeananne Crowley in the role, having initially cast her in the smaller part of Katz. Roberts had cast Crowley as Nellie Keene on the BBC1 POW drama *Tenko* (and prior to this on an episode of *The Onedin Line*); her credits also included *Reilly – Ace of Spies*. Playing Mykros was Eric Deacon who had appeared in *Spearhead* and *King's Royal*. Belgian-born Neil Hallett, who had appeared in *The Buccaneers*, *Ghost Squad* (and its sequel *GSS*), *The Informer* and *The Newcomers* was cast as Maylin Renis. Dicken Ashworth who had recently left the Channel 4 soap *Brookside* was given the role of Sezon, and Tracy Louise Ward was cast as Katz, replacing Jeananne Crowley and accepting the role only a week before rehearsals were due to begin. Jason Littler was originally cast as Gazak, but the part ultimately went to Steven Mackintosh. Scots actor-writer David Ashton, who had appeared in series like *The New Road* and *Maggie*, was cast as Kendron, having worked with Roberts on episodes of *Sutherland's Law*, *The Mackinnons* and *Juliet Bravo*; Roberts had also worked with his wife, Jonina Scott, on *The Sun Makers* [1977 – see Volume 27].

Aram was still male in the recording scripts, but this was changed in casting by Roberts (who had created extra female

roles in his previous *Doctor Who* serials, including *The Sun Makers* and *Warriors of the Deep*). The small role went to Christine Kavanagh, while David Chandler landed his first television part as Herbert. The idea that Herbert should take notes as a source of inspiration for his later writings was developed during rehearsals.

By turning the Bandril Ambassador into a puppet character, another acting role could be saved. The creature was a simple hand-puppet which appeared briefly on screen in the inner sanctum. The puppet was sculpted by Stan Mitchell; during production this was also referred to as the 'Mantril Ambassador'. The voice artist was Martin Gower, who also appeared as Councillor Tyheer at the start of Part One, and was therefore already in studio.

Rehearsals were interrupted when Colin Baker and Nicola Bryant accompanied Nathan-Turner, Anthony Ainley and many other actors previously associated with the series across the Atlantic to attend a convention celebrating *Doctor Who's* 21st anniversary in Chicago from Friday 23 to Sunday 25 November. Having returned to London, Baker and Bryant continued rehearsals until Monday 3 December. ■

Left:

Mykros and Vena find something to smile about.

Below:

The reptillian Morlox.





Production

Above:
Borad to death.

The first studio session for *Timelash* took place in Studio 4 at Television Centre from Tuesday 4 to Thursday 6 December 1984, with recording from 7.30pm to 10pm on the Tuesday evening and then with an additional 2.30pm to 6pm on the two subsequent days. Nicola Bryant was delighted with her costume for the serial because her requests that Peri should wear trousers rather than shorts were finally granted; the suede top that she wore was modelled on a mannequin created for singer Sheena Easton.

The first evening included all the scenes set in the TARDIS console room and the reception chamber on Karfel, with recording in transmission order. Some

of Peri's dialogue in the first TARDIS scene where she apologised for "accelerating my mouth before putting my brain into gear" was dropped on recording.

As a continuity reference, the star charts seen in *Earthshock* [1982 – see Volume 35] were reused in the first scene, and the eagle lectern made a brief reappearance. Basic computer graphics were fed to one of the monitors on the TARDIS console to represent the Kontron tunnel and the Bandril warhead. Part of the console was rigged to explode on cue in Part One. For the scene in which Vena floated through the console room, Crowley stood against a black backdrop and was superimposed onto the main picture. Shots of the empty TARDIS CSO screen were recorded in order that images from later scenes

could be added into them, such as shots of the inner sanctum in Part One or the approaching model missile in Part Two.

Recording on the Wednesday morning began with the scenes in the inner sanctum for Part One, apart from the final scene of the episode that led into the cliffhanger. The Timelash prop itself was a hollow chamber dressed with interior flashing lights. Its triangular door could be removed during a roll-back-and-mix recording break to make it appear to dissolve. While the bulk of objects around the citadel were specified in the script as being triangular, the Timelash was described as a pentagonal block, about five-feet high, with a star-shaped door.

The scripts referred to the androids as 'fearsome-looking' and having metallic arms and claws, with Peri later referring to one in the drafts as a 'gliding scrap-metal yard'. In the draft scripts, the androids spoke using contractions (eg, "The girl's escaped") which were removed on recording.

The Timelash

Victims vanishing into the Timelash were made to disappear during a recording run-on removed during editing. The shots of the old man talking to those in the inner sanctum were recorded at the end of each scene, with Carey standing against black drapes. The shot of the TARDIS travelling up the tunnel had the police box prop recorded against a black backdrop and superimposed into the main shot for later picture manipulation. The TARDIS materialised in the corridor by the usual means of roll-back-and-mix.

After this, a scene of the Doctor entering the TARDIS in the corridor was taped for Part Two, followed by the scene of the TARDIS materialising in the corridor in

Part One. Following directly on from this were more scenes in the inner sanctum, starting with the cliffhanger and going as far as the Doctor constructing his Kontron crystal prism. The shots of the Doctor appearing and vanishing were post-recorded as inserts, and the shot of Katz's hand passing through the Doctor's image required Ward to stand against a blue CSO backdrop. The guns used by Sezon and his rebels were working props which could fire a flash charge. The final scenes to be recorded that evening were of the time web machine being set up outside the inner sanctum.

The first scenes taped on the Thursday were the Guardoliers breaking into the Inner Sanctum with the time web machine in Part Two. This was recorded in three sections, with the door disintegrating more each time. The remaining scenes set in the inner sanctum for Part Two were then recorded. During the attack, a recording run-on allowed Hollingsworth to be replaced by a visual effects dummy of the android which then caught fire on cue and was removed in a roll-back-and-mix effect.

The portrait of the Doctor's third incarnation revealed behind the sanctum

Below:

Tekker and the Doctor exchange pleasantries.



Connections: Nessie

► After the Borad is transported to twelfth-century Scotland via the Timelash, the Doctor speculates that it is occasional sightings of the Borad swimming in Loch Ness that will give rise to the legend of the Loch Ness Monster. The Doctor had previously encountered the cyborg Skarasen in *Terror of the Zygons* [1975 - see Volume 23], another candidate for the famous monster.



wall was based on a publicity shot of Jon Pertwee from *Invasion of the Dinosaurs* [1974 - see Volume 21].

The climax of Part Two included the first scenes with Robert Ashby (whom Roberts had directed in an episode of *Juliet Bravo* in 1980) as the Borad. The half-Morlox mask - the first make-up created for the series using a new form of latex - was fitted to the left-hand side of Ashby's face and his right hand covered in a latex flipper. For the end of the serial, the Timelash and its control console were rigged to explode. The final inner

sanctum scenes were followed by material set in the citadel corridors that had not already been recorded for both episodes. The final scenes of the evening were two brief sequences with Peri imprisoned in the detention room which bridged the two episodes.

During the second batch of rehearsals on the serial, which ran from Friday 7 to Tuesday 18 December, Baker and Bryant also began rehearsals for *Cinderella*, Nathan-Turner's pantomime at the Gaumont Theatre in Southampton which was set to open on Wednesday 26 December, shortly after recording on *Timelash* finished; consequently they were often unavailable in the afternoons. Neither Colin Baker nor Nicola Bryant were keen to take part in the pantomime; Baker was persuaded by the insistent Nathan-Turner, while Bryant feared facing the wrath of her employer. Glen McCoy once again attended the rehearsals, joining the cast and crew on the final day before

the studio recording. Colin Baker also joined hosts Frank Bough and Fern Britton as the guest reviewer of the morning's papers on BBC1's *Breakfast Time* on Tuesday 18 December; the actor discussed the forthcoming pantomime, various news stories and the Russian spacecraft Vega which was monitoring Halley's Comet... something which could be seen from the TARDIS as the actor pointed out.

The second studio session ran from Wednesday 19 to Friday 21 in Studio TC8. This comprised the scenes set in Herbert's cabin, the power room, the caves, the Borad's chamber and the Timelash itself, as well as all the model material. Model shots of the city, which were recorded as an establishing shot for Part One. The Bandril ship was CSOed onto a space background for some shots and was seen to fire a model warhead. The model shots also included all the material with the Bandril ambassador which was moved to match up with pre-recorded dialogue.

Because of a shortage of money, the cabin owned by Herbert's uncle seen in Part One was a reused set from the BBC1 serial *The Tripods*. Visual effects provided a means of moving the glass about on

Right:

Peri in distress!





Herbert's ouija board and a recording run-on was used to achieve the appearance of Vena. The TARDIS materialised off screen on a small 'outdoor' set linked directly to the cabin. The power room seen in Part One was also a small affair, with some of its control panels rigged to explode. Unfortunately, a shot retained in the finished episode shows Neil Hallett inadvertently pulling one of the controls off in his hand.

The Morlox

The cave sets were filled with dry-ice smoke and a burning android dummy was used again. A black-and-white BBC publicity photograph of Katy Manning as Jo Grant, taken during the making of *Day of the Daleks* [1972 – see Volume 17] was placed in Katz's locket for Peri to identify. In keeping with another of the serial's reference points, the Morlox were described by McCoy as resembling

“the accepted shape of the Loch Ness Monster, but very fearsome”. The visual effects team constructed the head and neck of one of the creatures which could be placed in shot with the intended victim. This was operated via pulleys by an unseen visual effects assistant. Nicola Bryant disliked the scenes where Peri was tied to a stake in the Morlox cave and left to scream since she felt that these undermined her character. However, Nathan-Turner indicated that these were key scenes, and one of them would probably form a cliffhanger in an overseas syndication version. Recording on Thursday 20 was delayed by 19 minutes when the set for the Borad's vault was not ready in the afternoon.

Above:

It was Vena's turn to wear the red dress.

Connections: Time corridor



➤ When the Doctor tells Peri that the TARDIS is caught in a “time corridor”, Peri responds with, “Didn't the Daleks have one of those?” This is a reference to *Resurrection of the Daleks* [1984 – see Volume 39], which took place before Peri joined the Doctor on his travels, so presumably the Doctor has been telling her about his previous adventures.

Connections: Literary giant

► The Doctor's comment, "To be perfectly frank, Herbert," was an in-joke referring to Frank Herbert (1920-1986), the American science-fiction writer whose best-known work was the novel *Dune* and its sequels.



Recording on the final day included the scenes in the Borad's chamber. The deaths of Renis, Kendron and Tekker in the ray from the Borad's time web were all recorded in three stages, with recording pauses scheduled to add layers of ageing make-up, culminating in a dressed skeletal corpse of the character (although the sequence for Kendron was shot from the rear).

For the revelation that the old man was an android, Carey was fitted with a special dummy costume down his back which revealed wires and flashing lights. Sequences were recorded of the Doctor moving 'invisibly' around the room, to be mixed and superimposed in editing to achieve the ghostly image seen by Herbert. The apparent death of the Borad was achieved in two stages, again ending with a dressed skeleton.

Kontron tunnel set

The final day also saw the taping of sequences set inside the Timelash Kontron tunnel, a huge vertical set dressed with tinsel. The set was illuminated with shimmering lights, a wind machine generated the sucking effect of the tunnel itself and scenes were shot through a misted lens. To enhance the sense of scale, the voices of the actors were artificially echoed. To work on the tall set, Baker, Deacon and Chandler all had to wear a Kirby's somersault harness which they found very uncomfortable. During the day, Colin Baker, Nicola Bryant and Jacqueline Pearce (who had worked on *The Two Doctors* a few months earlier) posed on the Kontron tunnel set in their costumes



for *Cinderella*. Due to the delay starting on the previous day, there was a knock-on overrun of nine minutes to complete recording. As keepsakes at the end of the story, Colin Baker kept the Kontron crystal and also HG Wells' card seen at the end of the adventure.

With studio work finished, one of the set photos with Baker and Bryant promoted *Cinderella* in the *Daily Express* on Saturday 22 December under the title *It's Dr Who turning to Cinders*. The panto opened on Boxing Day, and over the Christmas period, television viewers were treated to a repeat of Baker's appearance on *Blue Peter* in the series' 'highlights of the year' on New Year's Eve, while the actor paid tribute to Bernard Miles on Miles' *This Is Your Life* the day after.



With recording completed, it became clear that the rewrites had not solved the timing problems. Part One overran its 45-minute limit by about seven minutes while Part Two underran by around four minutes. Roberts considered that the 45-minute format did not allow proper pacing of a script. He found a high point towards the end of Part One where it was possible to create a new cliffhanger,

but Nathan-Turner wished to retain the original climax of the Doctor at the edge of the Timelash. As a result, parts of the sub-plot of Peri's imprisonment were transplanted from Part One to Part Two, and various cuts would have to be made to Part One, but it became clear that extra recording would have to be undertaken for Part Two.

To plug the gap in Part Two, Eric Saward wrote an extended version of the two TARDIS scenes which would be remounted on the final recording day for the next serial, *Revelation of the Daleks* [1985 – see page 114].

Originally, these scenes had both been very brief, and Peri had not entered the TARDIS at all. Herbert's speech about how he always wanted to be brave was lengthened in both scenes without developing the plot. Roberts returned to record this material in Studio TC8 on Wednesday 30 January, when the TARDIS set, which ironically was not required for *Revelation of the Daleks*, was specially reset for *Timelash* (using a white cloth for the floor rather than the usual method of painting the studio floor). The costumes for Baker and Bryant were similar to those for the Dalek serial, and only David Chandler had to be rehired as Herbert. Scheduled for 11.30am to 12.15pm, recording of the additional material was delayed by 23 minutes when a new lead was required for the TARDIS console. Nicola Bryant disliked these scenes. ■

Left:

Herbert takes a trip in a time machine.

PRODUCTION

Tue 4 Dec 84 Television Centre Studio 4: TARDIS Console Room; Reception Chamber

Wed 5 Dec 84 Television Centre Studio 4: Inner Sanctum; Citadel Corridor; Corridor outside Inner Sanctum

Thu 6 Dec 84 Television Centre Studio

4: Corridor outside Inner Sanctum; Citadel Corridor; Inner Sanctum; Detention Room

Wed 19 Dec 84 Television Centre Studio 8: Detention Room; Country Cabin; Tunnel; Rebel Camp; Power Vault/Corridor Outside

Thu 20 Dec 84 Television Centre

Studio 8: Borad's Vault; Passage above Vault; Corridor Outside

Fri 21 Dec 84 Television Centre Studio 8: Borad's Vault; Timelash; Citadel Corridor; Tunnel; model shots

Wed 30 Jan 85 Television Centre Studio 8: TARDIS Console Room [remount]

Post-production

In a gallery-only session, which took place on Saturday 29 December, various video effects were added, such as the overlay of the black-and-white beam fired by the androids, the red time-web beam used by the Borad against his victims and by the Guardoliers on the Inner Sanctum door, and the red beam of the time web reflected by the Doctor's Kontron device. Picture editing with a blurred split-screen allowed the victims of the Timelash to fall into the structure and apparently vanish. The slightly defocused oval image of the fake Borad was superimposed in the council chamber, and the graphic of the Bandril invasion force was added in Part Two.

Below:

Kendron, Tekkis and Brunner can't believe what's coming out of the Timelash.

New technology allowed more extensive distortion of the picture during scenes in which the TARDIS was caught in the Kontron tunnel. A further video effect was used to represent the multicoloured Kontron tunnel inserted into the CSO scanner shots in Part One. It was also possible to place many of the screen shots into the main picture with the scanner screen appearing at an angle, restructuring the insert shot as a parallelogram – such as the shot of the Borad watching Peri leave the TARDIS in Part One.

During editing, which took place from Wednesday 2 to Monday 14 January 1985, the start of the second TARDIS scene was deleted, with Peri asking the Doctor what was happening while the Doctor





busied himself at the console. The end of the scene in which the Doctor explained that if impact with the tunnel occurred, “The interior of the TARDIS will attempt to realign itself. As it does, there will be an external implosion,” was cut. Several of the TARDIS scenes in Part One were dropped back further into the episode, and the end of a scene in the inner sanctum in which Mykros asked Vena if she still loved him, followed by the lonely Borad observing the couple embracing, was cut. A brief TARDIS scene in which the Doctor ordered Peri to get a box (containing the restraint belts) from the magenta store room was omitted. The start of a scene between Tekker and Brunner in which the latter stated that they had only two days to get the amulet back was trimmed. The end of the same scene, in which Tekker, Brunner and Kendron recognised the TARDIS, was also cut, as was the TARDIS

scene between the Doctor and Peri just after materialisation. A scene in the reception chamber in which the Doctor expressed his anger about Tekker’s evasion in discussing the Timelash was completely removed. The Doctor’s warning to Tekker that he wanted some answers on his return from rescuing the amulet was cut, as were a few lines of dialogue in the TARDIS as he considered tracing Peri by her body temperature (28.2 degrees for Karfelons, 36.8 degrees for humans). The entrance of Vena and the Doctor into the TARDIS on Earth was deleted, omitting comments from Vena about how she never thought she would see the Doctor’s famous ship.

Elizabeth Parker

The incidental music for *Timelash* was recorded by the first female composer to have worked on the series since Delia Derbyshire created the original theme tune in 1963. This was Elizabeth Parker of the BBC Radiophonic Workshop team who was assigned to the story in January 1985. After a postgraduate course in electronic music and acoustics at East Anglia, Parker had become a BBC studio manager and had joined the BBC Radiophonic Workshop in 1978. Within a year she was creating sound effects and special sequences of music for *Blake’s 7* (as well as providing the sound effects for *The Stones of Blood* [1978 – see Volume 29] in an uncredited capacity), and was to win acclaim for her music on David Attenborough’s series *The Living Planet*. In total, Parker composed about 24 minutes of music for the serial. Dick Mills modulated Hollingsworth’s voice to give the android a suitably electronic tone.

The two episodes were dubbed on Sunday 17 and Monday 18 February, and Sunday 3 and Monday 4 March. ■

Left:

The Doctor uses Kontron crystals to construct a device that will distort time.

Publicity

'TIMELASH WAS BROADCAST IN THE WEEKS FOLLOWING THE ANNOUNCEMENT OF THE SERIES' 18-MONTH SUSPENSION.'

- ▶ The Drama Early Warning Synopsis was issued on Tuesday 4 December 1984. There was an item on guest-star Tracy Louise Ward appearing in the series in the *Sunday Express* on Sunday 3 February 1985.
- ▶ *Radio Times* (which misspelt Borad as 'Board' in the synopsis for Part One) printed a small picture of Darrow as Tekker with the programme listing for the first episode.

Broadcast

- ▶ *Timelash* was broadcast at 5.20pm on Saturdays 9 and 16 March 1985, in the weeks following the announcement of the series' 18-month suspension. Subtitles were available on Ceefax Page 170, and at the end of Part Two a continuity announcement promoted *Revelation of the Daleks*.
- ▶ ITV opposition came mainly from the return of HTV/Goldcrest's *Robin of Sherwood*, an adventure series with fantasy overtones which started a new run at 5.35pm on Saturday 9 March; in the preceding slot, *Doctor Who* overlapped a number of regionalised shows such as *Blockbusters* (eg LWT), *Cartoon Alphabet* (eg Central, Yorkshire, HTV), *Diff'rent Strokes* (eg Granada), *Lakeland Games* (Ulster) and *The Smurfs* (eg TSW).
- ▶ The audience appreciation figures were also good, with Part One obtaining the highest score of the season at the time.
- ▶ Promoting the broadcast of Part Two, on Saturday 16 March the *Daily Mail* carried a one-page feature by Paul Donovan entitled *The Who's who of girls* which took a look at the role of the Doctor's female travelling companions.
- ▶ *Timelash* was sold abroad in its 45-minute episode format and a re-edited four-part 25-minute form, and was also syndicated in North America as a TV movie of one hour, 26 minutes' duration. *Timelash* was shown in Australia from January 1986 and in New Zealand from October 1989. It was also sold for broadcast in Canada, the United Arab Emirates and Germany (where it was shown as *Das Amulett* [*The Amulet*]).
- ▶ The serial was shown in a four-part version by UK Gold from October 1994 and in compilation form from January 1995.

Below:

A rebel is brought before the Karfel council.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 9 March 1985	5.20pm-6.05pm	BBC1	45' 00"	6.7M (69th)	66
Part Two	Saturday 16 March 1985	5.20pm-6.05pm	BBC1	44' 36"	7.4M (79th)	65

Merchandise

Right:

The video cover for the release of the story.

Glen McCoy novelised his scripts as *Doctor Who – Timelash*, published in hardback by WH Allen in December 1985 with a cover by David McAllister. Target issued the paperback version, book number 105, in May 1986.

The novel provided a greater background to the situation on Karfel, particularly with regards to the rebels, revealing Katz to be the daughter of a murdered former Maylin. After the initial demise of the Borad, McCoy also inserted a new sequence of events in which an attack by an army of androids on the inner sanctum was defeated by the work of the Doctor and Mykros in the power room, followed by their discovery of a cloned Borad frozen in ice.



Above:

The original novelisation cover by David McAllister.

Timelash was released on video by BBC Worldwide in January 1998 with a photo montage cover by Black Sheep. The DVD release came in July 2007, along with these extras:

- ▶ **Commentary** with Colin Baker, Nicola Bryant and Paul Darrow
- ▶ **The Good, the Bad and the Ugly** – making-of documentary with Colin Baker, Eric Saward, Nicola Bryant, Paul Lang, Glen McCoy, David Chandler, Paul Darrow, Robert Ashby
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Programme subtitles**
- ▶ **Production notes**
- ▶ **Photo Gallery**
- ▶ **Easter egg** – continuity announcements

Right:

The DVD cover for *Timelash*, with a cover by Lee Binding.

The serial was available with issue 141 of the *Doctor Who – DVD Files*, published by GE Fabbri in May 2014.

Music and sound effects from the serial were available on the following releases: BBC Enterprises' CD *30 Years at the Radiophonic Workshop* in July 1993 (with the track *Timelash Music Suite*), Silva Screen's four-disc CD *The 50th Anniversary Collection* in December 2013 (with the track *Timelash Suite*), and Silva Screen's 11-disc CD *The 50th Anniversary Collection* in September/November 2014 (with the track *Timelash*).

Fine Art Castings produced a model of the Borad in its 80mm range in January 1986. ■



Cast and credits

CAST

Colin Baker The Doctor
with
Nicola Bryant Peri
Paul Darrow Tekker
Eric Deacon Mykros
Jeananne Crowley Vena
Neil Hallett Maylin Renis [1]
Robert Ashby Borad
David Ashton Kendron
David Chandler Herbert
Peter Robert Scott Brunner
Dicken Ashworth Sezon
Tracy Louise Ward Katz
Martin Gower Tyheer [1]
Christine Kavanagh Aram [1]
Steven Mackintosh Gazak [1]
Denis Carey Old Man
Dean Hollingsworth Android
James Richardson Guardolier
Martin Gower Bandril Ambassador [2]¹

¹ Also Part One, uncredited



UNCREDITED

Peter Gates Fleming, Kevin O'Brien, Richard Bonehill Guardoliers
Chris Bradshaw Young Karfelon
Mike Nagel, Brian Melloy Rebels

CREDITS

Written by Glen McCoy
Theme Composed by Ron Grainer
Incidental Music: Liz Parker
Special Sound: Dick Mills,
BBC Radiophonic Workshop
Production Manager: Alan Wareing
[uncredited: Michael Cameron [2]]
Production Associate: Sue Anstruther
[uncredited: Angela Smith [2]]
Production Assistant: Jane Whittaker
[uncredited: Elizabeth Sherry [2]]
Assistant Floor Manager: Abigail Sharp
[uncredited: Jo O'Leary [2]]
Visual Effects Designer: Kevin Molloy
Video Effects: Dave Chapman
Technical Co-ordinator: Alan Arbuthnot
Camera Supervisor: Alec Wheal
Vision Mixer: Jayne Beckett
[uncredited: Dinah Long [2]]
Videotape Editor: Hugh Parson
Lighting Director: Henry Barber
[uncredited: Don Babbage [2]]
Sound Supervisor: Andy Stacey
Costume Designer: Alun Hughes
[uncredited: Pat Godfrey [2]]
Make-up Designer: Vanessa Poulton
[uncredited: Dorka Nieradzick [2]]
Script Editor: Eric Seward
Title Sequence: Sid Sutton
Designer: Bob Cove
Producer: John Nathan-Turner
Director: Pennant Roberts
BBC © 1984

Left:

The Borad –
half Morlox,
half Karfelon.

Profile

PAUL DARROW

Maylin Tekker

Born Paul Valentine Birkby on 2 May 1941 in Chessington, Surrey, his pharmacist father Ernest later provided the stage name, taken from American attorney Clarence Darrow.

Educated at Haberdashers' Aske's Boys' School, Elstree, he eschewed a legal career to train at RADA.

His first professional engagements were in Cheltenham Rep from summer 1962, followed by six months touring *Chips with Everything* in 1963.

Weekly rep at York's Theatre Royal in 1963/4 brought dozens of roles ranging from Bassanio in *The Merchant of Venice* to the title role in *Dracula*, which *The Stage* said he 'acted with silky stylishness'.

He became engaged to York company player Janet Lees Price and they married in autumn 1966. Further Rep followed at Northampton (1965), Harrogate (1967) and Bromley (1969).

Rep was interrupted by 18 months of TV fame as surgeon Mr Verity in soap *Emergency – Ward 10* (1965/6). He played several doctors thereafter, including in *Coronation Street* (1969), and found TV parts in *The Saint* (1968), *Virgin of the Secret Service* (1968), *Special Branch* (1969), *The Newcomers* (1969), *Z Cars* (1969) and *The Flaxton Boys* (1969–71). Another notable TV role was as UNIT officer Captain Hawkins in *Doctor Who and the Silurians* [1970 – see Volume 15].

Early film appearances came in TV movie *Mister Jerico* (1970) and in *The Raging Moon* (1971), again playing a doctor.

Amid plentiful TV roles, he spent four seasons in rep with Bristol Old Vic from 1970–4 in productions ranging from *Private Lives* to *She Stoops to Conquer*.

TV work grew with *Lord Peter Wimsey* (1973), *Z Cars* (1973), *Dixon of Dock Green* (1974/6) and *Churchill's People* (1974), and his first title role in costume serial *The Poisoning of Charles Bravo* (1975).

He appeared as boyfriend to wife Janet in an episode of *Within These Walls* (1975) and guested in *Whodunnit?* (1976), *When the Boat Comes In* (1976), soaps *Couples* (1976) and *Rooms* (1977), while Sunday serial *The Legend of Robin Hood* (1975) provided his charming, sardonic Sheriff of Nottingham.

The role of his life came as the anti-hero Kerr Avon in Terry Nation's space saga *Blake's 7* (1978–81). Starring in all but the first of the series' 52 episodes, he became the lead when Blake actor Gareth Thomas left after two seasons. Script editor Chris Boucher was fascinated by the character; so too were legions of fans.

Blake's 7 led to appearances on *Ask Aspel* (1979), *The Adventure Game* (1980) and an advert for burger chain Wimpy.

During *Blake's 7* he appeared in Philip Martin play *Clubs* (1979), *Penmarric* (1979),

Right:

Paul Darrow as Kerr Avon in *Blake's 7*.



Hammer House of Horror (1980) and *Drake's Venture* (1980), plus a radio play by *Blake's 7* writer Tanith Lee, *The Silver Sky* (1980).

Post-*Blake's 7* he was the villainous Carker in *Dombey and Son* (1983), while former *Blake's 7* producers David Maloney and Vere Lorrimer cast him in *Maelstrom* (1985).

Darrow gleefully suggested his *Timelash* performance was to pay back old friend Colin Baker for his scenery-chewing guest turn in a 1980 *Blake's 7* episode. John Nathan-Turner and director Pennant Roberts gave Darrow notes on the excesses of his Richard III-style performance.

The late 1980s saw Darrow in stage tours of *Macbeth* (1990/1) and Terry Pratchett's fantasy comedy *Guards! Guards!* (1998/9).

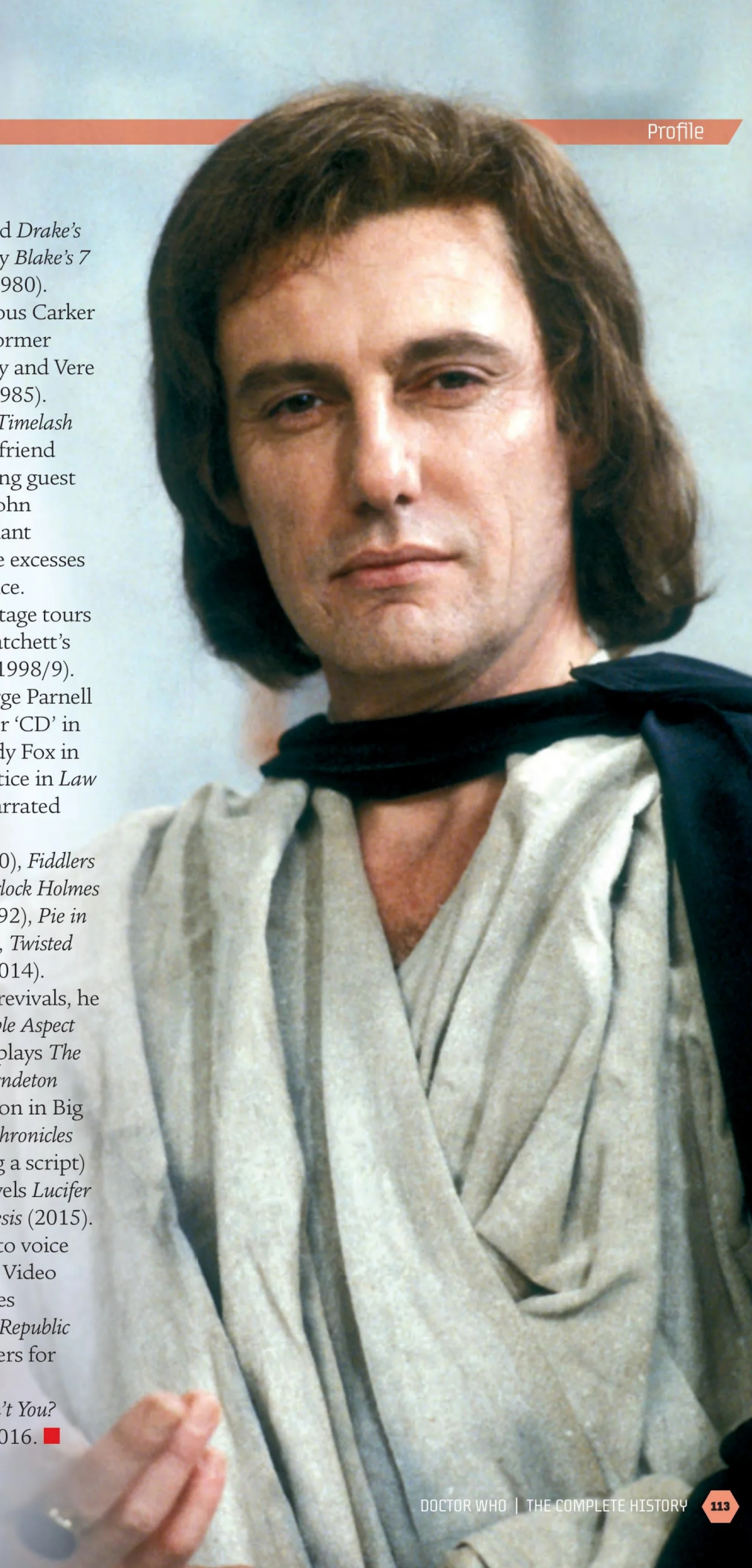
Regular TV roles included George Parnell in *Making News* (1989/90), hotelier 'CD' in SF comedy *Strangerers* (2000), Eddy Fox in *Emmerdale* (2009) and Judge Prentice in *Law & Order UK* (2009-14). He also narrated game show *Hercules* (2004).

One-off roles came in *Chuedo* (1990), *Fiddlers Three* (1991), *Haggard* (1992), *Sherlock Holmes and the Case of the Missing Link* (1992), *Pie in the Sky* (1996), *Little Britain* (2004), *Twisted Tales* (2005) and *Toast of London* (2014).

Contributing to many *Blake's 7* revivals, he wrote prequel novel *Avon: A Terrible Aspect* (1989), and starred in BBC radio plays *The SevenFold Crown* (1998) and *The Syndeton Experiment* (1999). He reprised Avon in Big Finish audiobooks *The Liberator Chronicles* and full dramas (also contributing a script) from 2012. He wrote *Blake's 7* novels *Lucifer* (2013), *Revelation* (2014) and *Genesis* (2015).

Widowed in 2012, he returned to voice work after serious illness in 2014. Video game roles include *Star Wars* games *Empire at War* (2006) and *The Old Republic* (2011). He also provides voice-overs for Oxfordshire radio station Jack.

Autobiography *You're Him, Aren't You?* (2006) was released on audio in 2016. ■



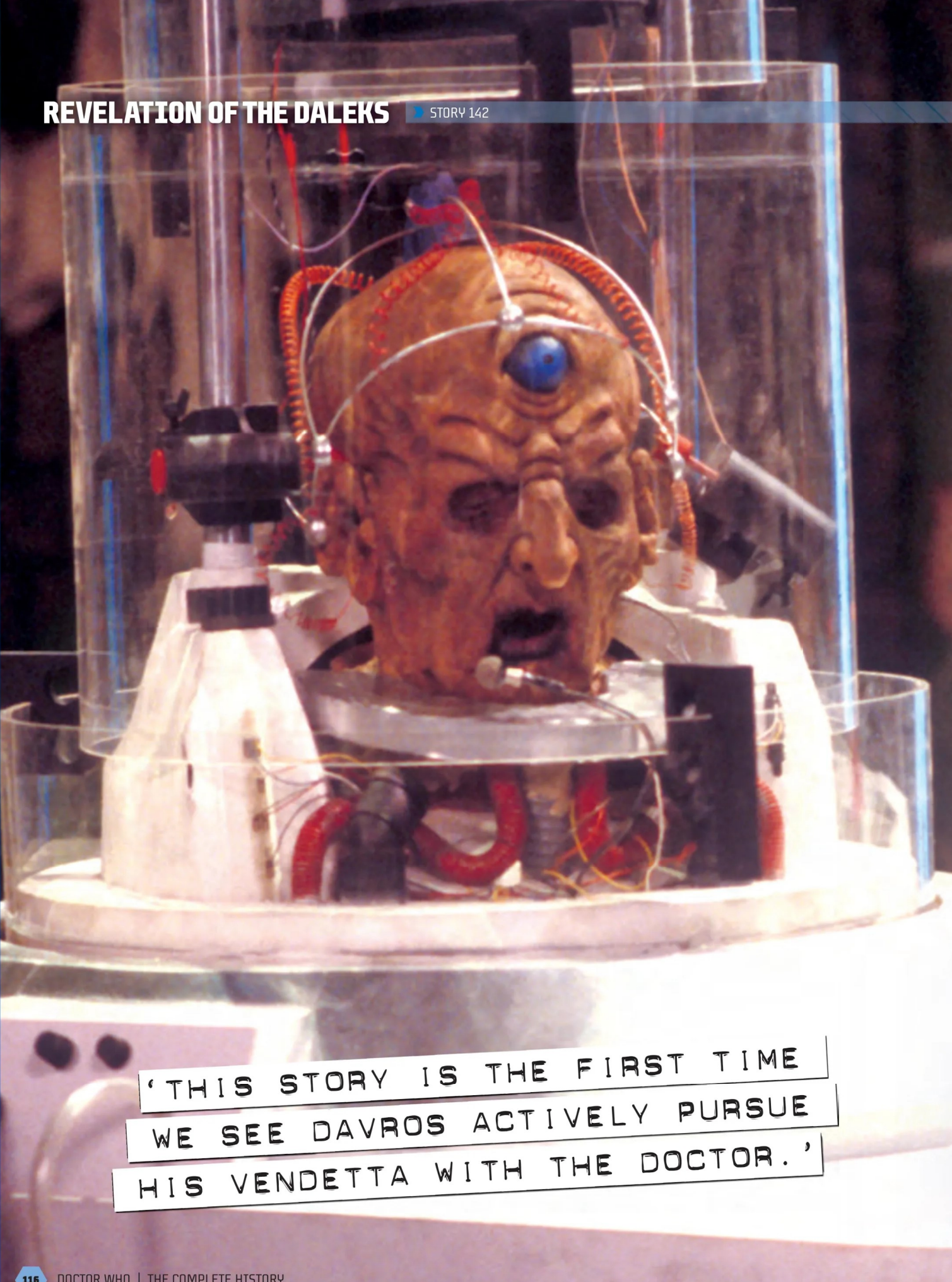


REVELATION OF THE DALEKS

➤ STORY 142

The Doctor and Peri visit Tranquil Repose on the planet Necros, where the Doctor intends to pay his last respects to an old friend. There they discover that Davros is secretly manufacturing a new army of Daleks with which he intends to conquer the universe.



A close-up photograph of Davros's head, the creator of the Daleks, inside a transparent cylindrical container. The head is brown, wrinkled, and has a single large blue eye. It is surrounded by a complex network of red and white wires. The head is mounted on a white base with various mechanical components and more wires visible underneath. The background is dark and out of focus.

'THIS STORY IS THE FIRST TIME
WE SEE DAVROS ACTIVELY PURSUE
HIS VENDETTA WITH THE DOCTOR.'

Introduction

Revelation of the Daleks is a quite pivotal Dalek story. It might seem like the Daleks were peripheral, and that it was a self-contained adventure; either that, or one that developed a theme that had run throughout the 1985 series. In *Vengeance on Varos* [1985 – see Volume 40] the Doctor encountered some people who he assumed intended to eat them. Shockeye in *The Two Doctors* [see page 42] was very keen on the idea of eating human beings. Towards the end of *Revelation of the Daleks*, we discovered that Davros had been turning some of the bodies interred at Tranquil Repose into a food source and selling it back to people.

This was merely a by-product of Davros' main venture – which was to create a new race of Daleks loyal to him. This picks up on the fact that shortly after he created the original Daleks in *Genesis of the Daleks* [1975 – see Volume 23], they deemed him to be an inferior being and shot him. Davros had subsequently tried to condition Daleks to obey his will in *Resurrection of the Daleks* [1984 – see Volume 39].

The end result of creating a new faction of Daleks was, it seemed, a civil war. *Doctor Who* had already had a very short-lived Dalek civil war, that brought about the end of the Daleks in *The Evil of the Daleks* [1967 – see Volume 10]. This new conflict, presumably occurred in the gap between *Revelation of the Daleks* and the next time we saw Davros in *Remembrance of the Daleks* [1988 – see Volume 44], by which time he had somehow managed to gain the upper hand. Davros had become Emperor of the

Imperial Dalek faction, and the previously established Daleks were now characterised as renegades.

Revelation of the Daleks kicked off the idea of 'impure Daleks' that was picked up on in *Remembrance of the Daleks*, *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50], *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55] and *Victory of the Daleks* [2010 – see Volume 63]. Davros solved this problem, to some degree, revealing that he'd created new Daleks using his own cells in *The Stolen Earth/Journey's End* [2008 – see Volume 60].

Revelation of the Daleks is also the first time we see Davros actively pursue his vendetta with the Doctor – something that would seem to be a feature of all their subsequent encounters. ■

Below:
The Daleks turned on Davros in *Genesis of the Daleks*.



PART ONE

The TARDIS lands amid the snow of the planet Necros. The Doctor has come to pay tribute to the late Professor Arthur Stengos. [1]

Necros is home to the Tranquil Repose funeral complex. Inside, the chief embalmer, Jobel, supervises two of his subordinates, Takis and Lilt, in preparing the body of the president's wife to lie in state. [2] An obsequious student, Tasambeker, tells Jobel that surveillance has picked up the presidential spacecraft.

The Doctor and Peri are attacked by a snarling man. Peri clubs him with a stick. Her exertions are observed remotely by a disc jockey, whose commentary in turn is observed by Davros in a laboratory.

The mutated man informs the Doctor that he is the product of the Great Healer's experimentation, before dying. [3]

Two 'body-snatchers', Grigory and Natasha, sneak through Tranquil Repose,

unaware that their progress is being monitored by the DJ.

Tasambeker tells Takis and Lilt there are body-snatchers in the building. She snaps at them to, "Find the intruders!" [4]

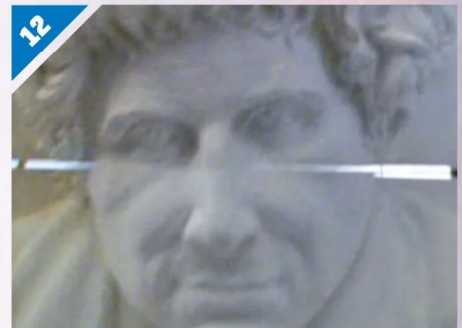
Grigory and Natasha locate a wall-casket which is supposed to contain Natasha's father, Stengos.

Davros contacts Kara, the head of a food-manufacturing factory, requesting more money. [5] She suggests that her secretary, Vogel, could engage in some "creative accountancy" but then accidentally refers to Davros by his real name rather than by his alias, the Great Healer.

Tasambeker informs Jobel that an attendant has been murdered and asks if she can be the one to 'cosmetically embalm' him. Jobel consents, then tells her that the Great Healer wishes to see her.

Grigory and Natasha open the casket, to find that Stengos is not there. [6] They are interrupted by the arrival of Takis, Lilt and some guards and flee into the catacombs.





The Doctor and Peri enter the complex by climbing over a wall. [7] The Doctor's pocket watch is smashed in the process.

Grigory and Natasha discover a room full of incubators containing brains in various stages of mutation. Then they find a transparent Dalek with a human head inside it. It's Stengos! [8] He begs his daughter to kill him. Reluctantly, she does so, then leaves with Grigory - only to be caught by Takis and Lilt.

Kara greets Orcini, an excommunicated Knight of the Grand Order of Oberon, and his squire Bostock. [9] She informs them that her factories are dedicated to producing a high protein concentrate which has ended famine in the galaxy, but Davros has been extorting money from her to use to create Daleks. Orcini agrees to kill Davros.

The Doctor and Peri enter the grounds of Tranquil Repose. The Doctor explains that he felt there was something suspicious about Stengos' death which is why he decided they should slip in unnoticed.

Davros, watching from his laboratory, finds this hilarious.

Jobel reminds the attendants that when the president arrives they are to be on their best behaviour. [10]

Kara presents Orcini with a box which contains a transmitter. The moment he enters Davros' laboratory, he must activate it, and she will mobilise her forces to eliminate Davros' agents.

Tasambeker enters Davros' laboratory. He tells her that he wants her to join his personal staff. [11]

Takis and Lilt interrogate Grigory and Natasha. They have discovered the secret of Tranquil Repose - that there isn't room for all the people who are supposed to be stored there and that the people in power don't want them back.

The Doctor discovers a memorial carving of himself in the Garden of Fond Memories. He informs Peri it is the equivalent of her seeing her own gravestone. Then the carving topples towards him... [12]

PART TWO

The Doctor is unharmed, as the statue was a lightweight prop. The Doctor and Peri proceed into the reception area, where they are greeted by Tasambeker. [1]

While Takis is checking the arrival of the president's ship, he detects there is also a freighter heading towards Necros. [2]

Orcini and Bostock approach the complex. Bostock senses something hostile and Orcini blasts an advancing Dalek.

Davros contacts Kara to inform her that he has despatched a squad of Daleks for her "protection". [3]

Tasambeker agrees to take the Doctor to see the Great Healer, while Jobel offers to take Peri to meet the DJ. Tasambeker leads the Doctor into a corridor where two Daleks are waiting, then Takis knocks him unconscious. Peri meets the DJ, who explains that he based his presentation style on old American DJs from Earth. [4]

The Doctor wakes up, manacled in the cell with Grigory and Natasha. He picks the lock of his manacle.

Two Daleks burst into Kara's office and exterminate Vogel. [5]

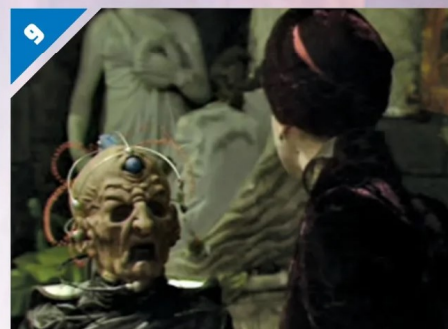
Tasambeker watches in dismay as Jobel declares his love for one of the attendants. Davros offers to allow her to become a Dalek – if she proves her obedience by killing Jobel.

Orcini enters the Doctor's cell, where Doctor futilely attempts to attack him. Orcini frees Grigory and Natasha, hands the Doctor a gun and leaves.

Tasambeker finds Jobel and offers to help him leave with her, but he tells her, "I would rather run away with my mother than own a fawning little creep like you!" [6] She stabs him to death with a syringe, then runs into the catacombs, where she is exterminated by two Daleks.

Peri uses the public address system to contact the Doctor and he tells her to go to the TARDIS and radio the president's ship.





Orcini and Bostock enter the laboratory and open fire on Davros. He is destroyed – but it turns out to be a decoy. The real Davros appears [7] and two Daleks enter, blasting Bostock and severing Orcini's artificial leg.

Grigory and Natasha enter the incubator room. A white Dalek materialises and exterminates them.

Peri uses the DJ's radio transmitter to warn the president's ship while the DJ prepares a weapon which fires a highly directional ultrasonic beam of rock and roll. [8]

Kara is brought into Davros' laboratory. Davros tells Orcini to activate the box she gave him. She confesses that it is a great big bomb, [9] and Orcini kills her.

The DJ sees off two Daleks but is killed by a third.

The Doctor hears Peri lamenting the DJ's death over the public address, then he is captured by Daleks and taken to Davros' laboratory.

The freighter lands and Takis and Lilt welcome its occupants. They are grey Daleks from Skaro. [10]

Peri is brought into the laboratory. Bostock shoots off Davros' hand before being exterminated.

Takis and Lilt lead the grey Daleks into Davros' laboratory and they take their creator prisoner. They fail to recognise the Doctor and depart, leaving a Dalek on guard. With Takis' help, the Doctor shoots out the Dalek's eyepiece [11] and Peri blows it up with one of Bostock's grenades. Orcini orders everyone to leave: "I have a bomb and I would like to explode it."

Takis, Lilt and Peri run through the catacombs to the reception area. The grey Daleks take Davros into the freighter and take off, then Orcini sets off the bomb. The Doctor joins Peri in the reception area as the catacombs, and Davros' new generation of Daleks, are destroyed.

As calm returns to Necros, Peri asks the Doctor to take her somewhere fun. So he offers to take her to... [12]

Pre-production

For *Doctor Who*'s 1985 series, the first complete series of adventures for Colin Baker's Sixth Doctor, producer John Nathan-Turner decided to bring back the Cybermen, the Master, the Sontarans and, finally, the Daleks in the last story. The serial would be written by the show's script editor, Eric Saward, who had penned *Resurrection of the Daleks* [1984 – see Volume 39] shown the previous year. Saward was formally commissioned to write a story outline, under the title *The End of the Road*, on Tuesday 27 March 1984. However, the rules of both the BBC and the Writers' Guild discouraged script editors commissioning themselves to write scripts. To get around this, it was agreed that Saward's contract as script editor, which expired on Friday 27 July would

be allowed to lapse for six weeks and he would become a freelance writer and able to work on the scripts for the new serial. He would then be re-employed by the BBC as script editor for six months from Monday 10 September.

After *Resurrection of the Daleks*, Terry Nation had stipulated a number of requirements about a future Dalek serial. Nathan-Turner indicated that for the next serial they were considering another enemy alongside the Daleks – possibly initially allied to them; Nation insisted that the other enemy must be a BBC-owned character and that the Daleks should be seen to be victorious over the other enemy before their defeat by the Doctor.

Eric Saward had not been happy with his use of the Daleks in *Resurrection of the Daleks*. His new script, he felt, handled

'NATHAN-TURNER INDICATED THAT FOR THE NEXT SERIAL THEY WERE CONSIDERING ANOTHER ENEMY ALONGSIDE THE DALEKS.'



REVELATION OF THE DALEKS

STORY 142



Above:
The original Daleks arrive on Necros to arrest Davros.

them far better and also had a very fine balance of humour and adventure. Saward also considered *Resurrection of the Daleks* to have been unsuccessful because of what he saw as an over-reliance on the Dalek myth and his attention to continuity with what had gone before. With *Revelation of the Daleks*, he crafted a totally new serial with new characters, of which the Daleks were merely one element.

Wanting to create a story which squarely addressed the issue of death, Saward wrote the serial during his period of leave from the series from late July to early September 1984, with research during his three-week holiday in Rhodes with the series' former production secretary Jane Judge. The storyline was heavily inspired by the novel *The Loved One*, a 1948 black comedy by Evelyn Waugh about a funeral service in America called Whispering Glades (which played piped music) and was run by the unseen figure of Dr Wilbur Kenworthy, referred to as 'The Dreamer' by his devoted employees. The establishment's senior mortician was

the paunchy, pince-nez wearing Mr Joyboy who made all the bodies look beautiful prior to burial. Characters inspired in part by *The Loved One* included Vogel (one of the attendants at Whispering Glades) and Bostock from Mrs Komstock (one of the recently deceased). The main character, Aimée Thanatogenos (a cosmetician who was infatuated by Joyboy), partly inspired the name Arthur Stengos, although the name Stengos also derived from a local ferry boat captain whom Saward had encountered in Rhodes; Kara (who along with Vogel was created to counterpoint Davros as they plotted against him) took her name from 'cara', a local brand of potatoes. Tasambeker's name derived from Panagia Tsambika, a monastery on Rhodes, where barren women would pray for children. The character of the DJ, who Saward used to emphasise the sheer tackiness of Tranquil Respose, was inspired by a bored disc jockey whom he had heard on his car radio when driving home late one night from a meal.

The character of Orcini, a Knight of the Grand Order of Oberon, was a logical extension by Saward of the character of Lytton, the mercenary he had created for *Resurrection of the Daleks*; the killer was also developed partly because Colin Baker had told Saward that he had played 'the greatest assassin in the universe' in *Blake's 7*, referring to the criminal Bayban in the episode *City at the Edge of the World*. While on holiday in Rhodes in 1984, Saward read about the Knights of Saint John in the guide books. They were unpleasant and evil, and yet highly talented as soldiers. Orcini was a figure who had been expelled from his noble order, and was now doubtful of his motivation and destiny. Natasha took her name from Saward's eldest daughter.

An essential element of the serial was Davros. Like Terry Nation and Robert Holmes before him, Saward found that the character was an excellent way to break up what could become very boring dialogue between Daleks. Davros could be treated as a humanoid villain and use normal dialogue to exhibit ambition and even wit.



Graeme Harper was engaged to direct the story on Monday 6 February, having received acclaim for his work on *The Caves of Androzani* [1984 – see Volume 39] during the previous series. Nathan-Turner had not been slow to notice this and asked Harper to return to the show, to the delight of Eric Saward. In the meantime, Harper had been working on episodes of *The District Nurse* and *Juliet Bravo*. Once a child actor, Harper had joined the BBC as a floor assistant aged 21 and had been an assistant floor manager on *Doctor Who* serials as far back as *Colony in Space* [1971 – see Volume 17]. He was delighted with the rich characters in the scripts he was now offered in the Dalek story.

White costumes

Saward was commissioned to write the scripts, still under the title *The End of the Road*, on Friday 13 July, for delivery on Monday 3 September.

In the draft script for Part One, bearing the working title of *Revelation of the Daleks*, the official mourning colour on Necros was originally white, not blue; the Doctor was to wear a white cloak and Peri a white jumpsuit (although eventually she is seen to be wearing her maroon outfit from *Timelash* [1985 – see page 82] beneath her blue cloak). The Doctor's cloak was partially a move by Saward to hide the Doctor's usual multi-coloured outfit with which he felt uncomfortable.

The first glimpse of Tranquil Repose was to have been the DJ watching the new arrivals, after which Tasambeker was to be seen taking orders from the unseen Great Healer. ('We do not see Davros until later in the episode. Neither at this

Connections: How old?

▶ The Doctor tells Peri that he is "a 900-year-old Time Lord". When the Doctor last gave his age, in *The Power of Kroll* [1978/9 – see Volume 30] he was "nearly 760".



Left:

Orcini was a Knight of the Grand Order of Oberon.

REVELATION OF THE DALEKS

▶ STORY 142

stage do we recognise his voice, as the words we hear sound as though they are emanating from a throat clogged with water.’) Tranquil Repose’s reception area was described as ‘high tec. The walls are smooth and white. The heavy round doors that seal the cells of the ‘Resting Ones’ are chrome and shiny. The control boxes that monitor and ventilate the bodies within flash and wink at the side of each door. The overall lighting is very respectful.’ Gregory (whose name was changed to Grigory after a few scenes) was ‘fifty’ and Natasha was ‘a slim, athletic plain woman... in her early twenties’; both wore ‘white boiler suits’. Natasha directly threatened Gregory with her laser rifle to make him help her and he asked her to set the weapon to stun as they attacked the guard on the entrance of an old section of the catacombs. Tasambeker was directed to alert Takis to the intruders.

Right:

Kara hires Orcini to assassinate Davros.

DJ’s speech

Takis was ‘a bear of a man’ while Tasambeker was described as entering the reception ‘like a Sergeant-Major who has just discovered a sloppy civilian on a parade ground’. The DJ was dressed in the standard white attire of the attendants but ‘has attempted to modify his uniform with a dash of his own personality. He also wears a colourful headband and dark glasses. DJ has two voices. The first is a mid-Atlantic, hyped up version which is his “professional” DJ’s voice. The second, is his own, a much flatter English accent’; the DJ’s speech originally indicated that Victross (later George) was ‘one hundred and sixty-three Tralphon years old’ and the music he played was ‘strange electronic music’ rather than period Earth tunes.

The Doctor and Peri saw Tranquil Repose in the distance (‘the largest



cryogenic mausoleum in the Seven Galaxies’) with its Garden of Remembrance; Peri heard about Stengos’ death on Veedle Minor on a telecast and sensed something was wrong. When Takis asked for directions to locate the intruders, Tasambeker said that she did not trust him, so the Great Healer told her to dispatch two of his “special guards”. Having found the dummy of Stengos’ body, the two intruders attempted to escape in a lift; when the lift arrived, Natasha lobbed a grenade inside which destroyed two Daleks. As the pair pondered on what these were the remains of, Takis and Lilt captured them, the latter declaring that Natasha killed Vine and Semple. Seeing that his Daleks had failed, the Great Healer said that he needed to speak to Kara and get more money for research rather than create a new race of inferior Daleks. This was the first sight of Davros, his head ‘suspended in a large tank of clear liquid’.

When the Mutant attacked the Doctor, ‘Saliva gushes from the Mutant’s mouth



and soon the Doctor's face is drenched.' Saward put the scene with Peri being forced to kill the Mutant in his script to shock the audience, since Peri had been a very nice and kind character in previous episodes. The Mutant spoke with 'a soft, very agreeable voice'. The dying mutant urged the Doctor and Peri to inform the inter-planetary police on Tara of what was happening. Kara was 'tall, sexy, fortish [sic]... striking in appearance rather than beautiful'. Orcini was 'tall, slim and fit... in his mid-forties with a shock of white hair. He is dressed in a simple, black tunic... neat, almost dapper'. Bostock was 'dirty and untidy [and] has the unpleasant habit of sniffing then cuffing his nose when he becomes excited... Downwind of Bostock is not a very pleasant place to be.' In the Garden of Remembrance, the Doctor found a massive statue of himself attached to a wall – an element suggested to Saward by Nathan-Turner.

In the rehearsal scripts, a new character had been introduced, inspired by Mr Joyboy in *The Loved One*: Mr Jobel. He was

'fat, greasy-haired and bespeckled [sic] in "John Lennon" round framed glasses' and had 'two small gold flashes on the collar of his tunic top'; the attendants now wore 'very simple white two piece unisex tunics'.

The Mutant was now described more fully: 'Humanoid in shape... His face is grotesquely distorted as though his skin has been melted. Large globs of flesh seem to have bubbled... then set, before the features have had time to completely dissolve.'

The Daleks were now introduced at an earlier juncture, although the Daleks in the lift were removed. A film sequence in which the Doctor and Peri discussed the Mutant and the exploding fish in the lake, was to have ended with a Dalek edging into shot, but this never made it to the finished episode. Natasha and Grigory now discovered the Dalek incubation plant which contained two white Daleks, apparently 'breathing' though a thin blue membrane, with the head of Professor A V Stengos kept alive and detached in a metal box. When Natasha found her father's head in a metal box, there was originally dialogue where Stengos mistook Grigory

Below:

Ken Barker got the Mutant job when Larry Olivier turned it down.



(still occasionally referred to as ‘Gregory’) for his daughter’s husband; when they were captured, Lilt flung a knife into the floor an inch from Gregory’s head and there was a scene that was later cut of the couple being interrogated in the cell.

The Garden of Fond Memories

The Doctor originally told Peri that he was “700 years old” rather than nine hundred. Before he dismissed the attendants for the presidential ceremony, Jobel added, “Now get the witch loaded onto a transporter. And be careful. Her face has been enamelled. If that lot cracks she’ll look as though I’ve crazy-paved her physog.” In new sequences of the Doctor and Peri climbing over a wall, Peri’s comments about the Doctor’s weight were inspired by something which Saward had heard Nathan-Turner say to Colin Baker in the production office one day. In the Garden of Fond Memories, the Doctor observed of the statue that the weathering indicated it had been there some time.

The rehearsal script for Part Two had Jobel asking Peri if the Doctor was her father in the opening scene, and had more dialogue from the Doctor and Peri about Jobel being horrid; President Vargos’ wife was named as Sontana of whom the

found their voices irritating. There was more dialogue between Jobel and Peri when they went to see the DJ as Jobel warned, “You want to watch him. There’s only one thing faster than his tongue, and that’s his hands.” Jobel then indicated he must return to his attendants “before they rupture themselves shifting a client! Lead-lined caskets can play havoc with the groin, you know.” A scene in Kara’s office had her and Vogel tracking the approaching Dalek spaceship, with dialogue emphasising that Kara also wanted to kill President Vargos and destroy his federation of the 10 planets so that she could control the food supply of the galaxy. Discussing the Daleks with Takis and Lilt, Jobel said that they were always “sticking their plunger in where they’re not wanted”; Takis and Lilt also discussed Jobel’s lack of hygiene being why women found him attractive, with Takis telling his colleague, “Your armpits are already like maggot farms.” Originally, Tasambeker killed Jobel with a scalpel, and there was a brief scene of Davros ordering her destroyed. When Natasha and Grigory returned to the incubator room, one of

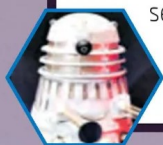
Right:

Peri and the Doctor make their way to Tranquil Repose.

Connections: Flying Daleks

➤ One of Davros’ Daleks, as well as Davros himself, is seen to be able to levitate, seemingly without the aid of an external device.

This is the first time in the series that a Dalek has apparently been able to ‘fly’.



Doctor commented, “I knew her well. (ENIGMATICALLY) Very well at one time.” The promotional film of the DJ originally had more dialogue, with him assuring clients that only he and the Resting One would hear the confidential messages. When captured by the Daleks, the Doctor immediately realised that Davros was the Great Healer and told the Daleks that he





the two Dalek membranes had hatched and the hovering Dalek killed them. The DJ also originally made a longer, more impassioned broadcast to Tranquil Repose about being under attack from the Daleks – “It ain’t much fun... And unless you wanna have as little fun as me you’d better do something before it’s too late. From my heart to your heart...” His use of the ultrasonic beam of rock and roll was Saward attempting to refine a sequence from *The Visitation* [1982 – see Volume 35] (which he also wrote) where Nyssa had destroyed an android, which he felt had not worked properly. The closing scene was far shorter, and ended with the Doctor saying that they should leave Tranquil Repose in peace.

Saward’s scripts were formally accepted by Nathan-Turner on Saturday 10 November 1984; revised versions were then sent to Terry Nation’s agents on Saturday 17 November with assurances that more of the Daleks would be seen

in Part One. Although the story was still being referred to as *The End of the Road* on Tuesday 20 November, the story was retitled *Revelation of the Daleks* by Monday 26 November, continuing a biblical theme for Dalek serials that had begun with Terry Nation’s *Genesis of the Daleks* [1975 – see Volume 23]. *Resurrection of the Daleks* had been named after a section of the New Testament, and now *Revelation of the Daleks* was inspired by the final book of the Bible.

Both scripts overran the 45-minute format for the episodes and needed to have various deletions made to them, as well as other changes before production began.

Part Two also lost several sections from its final version. The dialogue with Tasambeker explaining Tranquil Repose to the Doctor and Peri was substantially shortened. A film sequence in which Orcini and Bostock found the body of the dead mutant (and from which the squire wanted to cut off an ear as a trophy) was cut. The script also indicated that Grigory would

Above:

The Doctor and Peri are Davros’ prisoners.

hiccup a lot after being forced to drink by Takis and Lilt.

Reading the scripts, Harper realised that the story was reminiscent of not only *The Loved One*, but also *Soylent Green*, a 1973 film in which a New York police detective of the year 2022 discovered that the main food supply for the world, soylent green, was made from dead bodies; Saward had not seen this when he had written his scripts. This in turn was loosely based on Harry Harrison's 1966 novel about over-population, *Make Room! Make Room!*. Preparing for the serial, Harper viewed *Genesis of the Daleks* and *Resurrection of the Daleks* to study the character of Davros.

Make-up on the story was to be supervised by Dorka Nieradzik (who had previously worked on *The Leisure Hive* [1980 – see Volume 32], *Logopolis* [1981 – see Volume 33], *Four to Doomsday* [1982 – see Volume 34], *Time-Flight* [1982 – see Volume 35] and parts of *Vengeance on Varos* [1985 – see Volume 40]) when the original make-up artist, Elizabeth Rowell, proved unavailable. Pat Godfrey, who had handled Colin Baker's first story *The Twin Dilemma*

Below:
Mr Jodel runs
a tight ship.



[1984 – see Volume 40], returned to design the costumes.

The final day in studio for the previous serial in production, *Timelash*, was on Friday 21 December. On Boxing Day, Colin Baker and Nicola Bryant opened in pantomime with *Cinderella* at the Gaumont Theatre in Southampton, a production which was overseen by director Fiona Cumming and John Nathan-Turner, and also featured Anthony Ainley (who played the Doctor's enemy the Master), Mary Tamm (who had played the Doctor's companion Romana) and Jacqueline Pearce (who had guested some months earlier in *The Two Doctors* [1985 – see page 42]).

Rewrites

Minor rewrites were conducted on Wednesday 2 January 1985; Part One gained a new scene of Natasha reprimanding Grigory about his studying of the map. Rehearsals for the location filming of *Revelation of the Daleks* took place at the BBC's Acton Rehearsal Rooms from Thursday 3 January, with Baker delighted at the prospect of his Doctor finally encountering the Daleks; he was also very taken with Eric Saward's script, feeling that he had a good understanding of his incarnation of the Doctor.

On the morning of Saturday 5 January, Colin Baker, Nicola Bryant, Jacqueline Pearce, Mary Tamm and John Nathan-Turner took part in the BBC's *Saturday Superstore*, a children's magazine programme hosted in part by Sarah Greene. The appearance, including phone-in questions, was to promote the start of the 1985 series that evening with *Attack of the Cybermen* [1985 – see Volume 40]. The artistes first appeared in pantomime costume talking to Greene



(who had played Varne in *Attack of the Cybermen*), and then in 'civvies' with co-presenter Mike Read. Mary Tamm had already departed before the later section of the programme, and Colin Baker then drove the rest of the cast back down to Southampton for a 2.30pm matinee.

During casting, Anna Carteret (the star of *Juliet Bravo* on which Harper had recently worked) and Ronald Lacey were initially offered the roles of Kara and Jobel. On Tuesday 20 November 1984, Robbie Coltrane was offered the role of Takis, Ray Brooks (the star of BBC1's *Big Deal* who had featured in the 1966 film *Daleks' Invasion Earth 2150 A.D.*) was approached regarding Orcini on Wednesday 21 November, and the following day Nerys Hughes (who had worked with Harper on *District Nurse* of which she was the star) was offered Kara, with Denholm Elliott approached regarding Jobel on Wednesday 28. The part of the DJ was offered to Roger Daltrey on Monday 26 and Jasper Carrott on Wednesday 28; other performers considered for the DJ included Kenny Everett, Rik Mayall, Ringo Starr, David Bowie, Sting, Rowan Atkinson, Adam Faith, Tim Curry, Bob Geldof, Paul McCartney, Robert Lindsay, Gary Glitter,

David Essex, Nicky Henson, Paul Nicholas, Richard O'Sullivan, Dennis Waterman, Christopher Timothy, Jim Dale, Lenny Henry, Bryan Ferry, Phil Collins, Kenneth Cranham, Robert Powell, Freddie Starr, Jim Davidson, Rod Stewart, Garry Hatton, Billy Connolly and Shakin' Stevens.

Following a conversation with Gawn Grainger, who had played George Stephenson in *The Mark of the Rani* [1985 – see page 6], Nathan-Turner had offered the role of the Mutant to Sir Laurence Olivier after hearing that the esteemed actor might consider a cameo; Olivier's agent replied that his client was busy. Harper compared the character of Orcini to that of Cervantes' hero Don Quixote and offered the role to William Gaunt, with whom he had worked before on the 1982 BBC1 drama *Claire*. In the 1960s, Gaunt had been notable for his regular parts in two ATV series, as Bob Marriott in *Sergeant Cork* and as superhuman Richard Barrett in *The Champions*. Subsequently appearing in *The Foundation*, by 1985 he was better known as the harrowed father in the BBC1 sitcom *No Place Like Home*.

Left:

The DJ goes in for a bit of rock 'n' roll.

Below:

The Doctor and Peri decide not to take a dip.





Above:
Orcini finds
himself minus
half a
robotic leg.

Harper cast John Ogwen as Bostock (whom he compared to Quixote's companion Sancho Panza), having worked with him on *District Nurse* on which Ogwen was a regular cast member. Harper also saw Takis and Lilt as being sinister versions of the classic comic double act Stan Laurel and Oliver Hardy. As a child, Harper had been at the Italia Conti Stage School with Colin Spaul and had worked with him on *Television Club*. Spaul had also featured in *Jennings at School* and was now looking for work, and the director was able to cast him as Lilt after initially considering him as the Mutant, following a phone call from a mutual friend suggesting Spaul for the series. Trevor Cooper, playing Takis, was recommended to Harper by production assistant Michael Cameron; former wrestler Pat Roach, who had featured in *Auf Wiedersehen, Pet*, was also considered for this role. Looking for a comic who had also done some straight acting to play the DJ, Nathan-Turner recalled Alexei Sayle's appearance in the 1983 film *Gorky Park* and suggested him to Harper; Sayle had also written an article entitled *Why I should be*

the New Doctor Who: The Case for a Marxist in the TARDIS which had appeared in the November 1984 edition of *Foundation*. Sayle was well known to viewers after television appearances in Central's *OTT*, LWT's *Whoops Apocalypse* and as the Bolowski family in *The Young Ones*.

Nathan-Turner suggested Jenny Tomasin for Tasambeker, recalling her role as Ruby in the LWT period drama *Upstairs, Downstairs* in the 1970s. The role of Grigory was the first television work for Stephen Flynn whom Harper knew through some friends, and had seen on stage. The director cast Alec Linstead to play Stengos. Linstead had twice before appeared in *Doctor Who*, as Sergeant Osgood in *The Dæmons* [1971 – see Volume 17] and Arnold Jellicoe in *Robot* [1974/5 – see Volume 22], and Harper had previously directed Linstead in an episode of *Angels*.

Hugh Walters, cast as Vogel, also had some *Doctor Who* history, having previously played Shakespeare in *The Chase* [1965 – see Volume 5] and Commentator Runcible in *The Deadly Assassin* [1976 – see Volume 26].

Ultimately cast as Kara was Eleanor Bron, one of the notable Cambridge satirists of the 1960s who had also appeared in various straight acting roles following her graduation from Newnham College. Her previous brush with *Doctor Who* had come about through her association with Douglas Adams, leading to her cameo appearance alongside John Cleese as an art gallery visitor in *City of Death* [1979 – see Volume 31]. Her comedy career began at the Establishment Club, followed by television work in *Not So Much a Programme, More a Way of Life*, *BBC3*, *The Late Show*, *Where Was Spring?* and *Making Faces*, plus the Beatles' film *Help!*, and she turned down the chance to play Emma Peel in *The Avengers*.

Davros and the Daleks

Terry Molloy returned to play Davros, having first portrayed the character in *Resurrection of the Daleks*. He had also played Russell in *Attack of the Cybermen* at the start of the 1985 series.

The gang of four Dalek operators also got back together, consisting of monster veterans John Scott Martin (a Dalek and many other roles since 1965), Cy Town



Pre-production

Left:

The real Davros is revealed.

(a Dalek from *Frontier in Space* [1973 – see Volume 19], Toby Byrne (a walk-on and Dalek for some years) and Tony Starr (who began as the Dalek Supreme in *Planet of the Daleks* [1973 – see Volume 20]). The Dalek voices were provided by Roy Skelton and Royce Mills. Skelton had been voicing Daleks for several serials from as early as *The Evil of the Daleks* [1967 – see Volume 10], and Mills (who voiced the main grey Dalek) had previously played the Daleks in *Resurrection of the Daleks*. For this serial, Harper asked Skelton to give the new Daleks created from the human mutants a more human quality in their vocal tones.

The production team visited the IBM offices at Cosham near Portsmouth on Monday 26 November and arranged shooting there with press officer Lorna Mountford. The camera recce for the serial took place on Monday 17 and Tuesday 18 December.

Rehearsals for the location filming began on Thursday 3 January 1985 in Room 502 at Acton. Ken Barker had a make-up test session for his role as the Mutant on the afternoon of Friday 4 January. Nicola Bryant's hectic schedule for the coming week – a 6am start in London prior to filming in Petersfield and then an evening performance of *Cinderella* – was emphasized in the article *The time of Nicola's life!* in the *Daily Mail* on Saturday 5 January. ■

Left:

Vogel and Kara hatch their plans.



Production

Above:
The Doctor's
TARDIS-
inspired
wardrobe.

The location shoot allocated to *Revelation of the Daleks* began in the Portsmouth area, running from Monday 7 to Thursday 10 January; this meant that the amount of travelling for the cast taking part in *Cinderella* at Southampton through to Saturday 12 January was minimised. The film schedule for the serial had a seasonal cover, showing Santa Claus emerging from the TARDIS onto a sunny beach, and the caption, “Wrong Again Doctor!”

Joining Baker and Bryant for the location filming were guest artistes Clive Swift, William Gaunt and John Ogwen, as well as stuntman Ken Barker. Clive Swift had featured in many television adaptations of the classics including *Dombey and Son*, *South Riding*, *Clayhanger* and *The Barchester*

Chronicles, as well as the comedy series *The Nesbitts are Coming*.

The initial filming, including the arrival of the TARDIS on Necros, took place at Bolinge Hill Farm, near Petersfield, from 11am. The venue of Bollinge Hill Farm was selected after production assistant Michael Cameron had scoured the South Downs for a remote-looking area with a pond. When Harper’s team had arrived the previous day, the weather had been dry and clear, but the following morning there had been a large fall of snow and it was continuing to snow as filming commenced, making it difficult to get the crew to the location. With the diesel in the trucks freezing, it was not possible to get them near to the lake, necessitating the use of local farming tractors to move the props. Visibility was heavily reduced and Harper

found himself having to rearrange his planned camera shots and improvise with his cast and crew. John Nathan-Turner travelled down to the location and agreed with Harper that it was best to persevere and film as much material as possible, rather than abandoning the shoot. There was one bonus in that the white glare from the snow meant that strong light levels enabled John Walker's film unit to carry on production for an extra half-hour into the afternoon, wrapping at 4.30pm. The explosion in the lake was chosen as the first shot of the day, in case it didn't work and needed to be remounted. Unfortunately, the flashing light for the TARDIS roof had been left behind in London and a substitute had to be hurriedly cobbled together by the scenery crew. Harper avoided showing the roof in close-up shots of the TARDIS, and the replacement lamp was only visible in the long-shot.

Breaking the ice

The freezing conditions at the lake proved to be an extra element of endurance for Ken Barker. Already in make-up to look horrific facially, Barker had to wade into the icy lake for the early scenes to grab the half-eaten roll tossed onto the water by Bryant; for this, he stood on a scaffold platform which had been constructed in the lake. The chill of the woodland lake had to be braved by John Brace's visual effects team too, as they broke the ice on its surface to lay explosive charges. A scene of the Doctor and Peri walking into the sunset originally scheduled for this day was not filmed.

Filming continued on Tuesday 8, from 11.30am to 5pm. The first location of the day was the 1,400-acre Queen Elizabeth Country Park south of Petersfield opened by the Queen in 1976; this was used for

further scenes with the Mutant, including the Doctor struggling with him, and the roll down the snow-covered hillside. For Peri's attack on the mutant, Nicola Bryant was given a rubber stick (replacing the stone stipulated in the script) by visual effects, to hit Ken Barker with.

The crew then moved to The Beacon at Butser Hill for the scenes where Bostock and Oricini destroyed two flying Daleks in Part Two, and a Dalek spotting the Doctor and Peri. For the Dalek battle with Bostock and Orcini, visual effects designer John Brace and his team had made a spring-loaded platform to propel lightweight prop Daleks, packed with explosives, into the air. However, it was clear that the vehicle required to move the heavy platform into position at Butser Hill was no longer practical in the snow. Also abandoned was the shot of a Dalek watching the Doctor and Peri heading for Tranquil Repose.

The scene of the Doctor and Peri walking into the sunset had been rescheduled for filming on the Tuesday, but once again had to be abandoned.

On Wednesday 9, filming took place from 8am to 4pm. The location for this

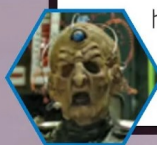
Below:
The Doctor
confronts
Davros.



Connections: Unexplained escape

► When the Doctor queries how Davros was able to escape death in the explosion at the end of *Resurrection of the Daleks* [1984 - see Volume 39], Davros explains that he was able to reach an escape pod in time. However, it is not explained

how he survived being infected with the Movellan virus.



day was the North Harbour building of the offices of IBM in Portsmouth which was being used as the exterior of the premises of Tranquil Repose, providing an imposing backdrop of buildings with black glass corridor windows. The unit was allowed a total of eight hours filming at the company. IBM agreed with the BBC that there would be strict security at its facility; no photographs were to be taken without permission and nobody was to enter

the main North Harbour building unless authorised. The fee for using IBM's premises was donated to the Cliffdale School in Cosham; Colin Baker visited the school to present the cheque to its headmaster. The scenes shot here included the Doctor and Peri in the Garden of Fond Memories, where they found the large statue of the Doctor and it falling at the climax of Part One. The collapsing statue of the Doctor was 12 feet tall and was constructed in two separate pieces by design assistant Derek Howarth from Jablite; Harper shot two versions of the cliffhanger but the one with lots of blood seeping out from under the statue was vetoed by Nathan-Turner.

The Dalek that was briefly seen passing behind the Doctor and Peri as they entered Tranquil Repose - really the IBM car park - was pulled along on a wire. This sequence was improvised on location when Harper found he had time to spare after deciding not to film the scheduled scenes of Takis, Lilt, Peri and the Doctor escaping.

The Dalek prop was one of four new cream-and-gold-coloured casings constructed by BBC visual effects at its

Wales Farm Road workshops. Although based on the existing Dalek props, some of which dated back to the 1960s, these new fibreglass versions had a variety of different features such as a more vertical rear skirt section and shorter arm rods and were cast from moulds created to make three Daleks for Liverpool's International Garden Festival in 1984. To finance the new Daleks for the serial, John Brace arranged that the costs would be shared with BBC Enterprises who could co-own them afterwards and use them for promotional work. This was agreed with Julie Jones of Enterprises and production associate June Collins, but then Brace's superiors frowned upon the deal. The BBC staff magazine *Ariel*, dated Wednesday 23 January, included an article entitled *Home-made Daleks* about the new Daleks made for the serial.

The Dalek prop used for the location filming featured with John Nathan-Turner at a photocall at Kings



Cross Station, holding a *Doctor Who* holdall, prior to being loaded on board a train for transportation.

A scene of Takis, Lilt and Peri escaping, as well as the Doctor escaping and various tunnel shots in a pedestrian subway, were scheduled to be filmed but abandoned.

The final location day on Thursday 10 January once again took place from 8am to 4pm, starting on the Goodwood Estate near Charlton in West Sussex. Scenes filmed here included the Doctor and Peri climbing over the wall from Park Lane. During this sequence, Baker and Bryant had difficulty in keeping a straight face when delivering the dialogue which included a series of double-entendres.

Production then moved to the disused former RAF aerodrome at Tangmere. Shot here was the reworked confrontation between Orcini, Bostock and a now-solitary Dalek on the ground. For the destruction of the Dalek, Jim Francis created a large explosion, but it produced

such thick fumes that the crew started choking. The airfield was dressed with the same statues used at IBM. As originally written, this scene opened with Orcini and Bostock finding the dead Mutant. Further scenes shot at the aerodrome featured the Doctor and Peri's approach to Tranquil Repose along an avenue of memorials and statues – these were in fact the same props that had been used the previous day for the Garden of Fond Memories.

Model filming

The location filming for *Revelation of the Daleks* coincided with the final week of the pantomime at Southampton in which Colin and Nicola were still appearing each evening. The final performances were on Saturday 12. Also on the Saturday, a small amount of voice recording took place for the serial.

A small amount of model filming was performed by John Brace's team at the visual effects department on Western Avenue in Acton. This featured the twin pyramid structure of Tranquil Repose, which exploded, plus shots of spacecraft landing and taking off from the Necros complex. The explosions were shot using a high-speed 16mm camera and slowed down to look larger. The model of the Dalek spaceship was made by Bill Pearson to John Brace's design.

Rehearsals for the first studio session ran from Friday 11 to Wednesday 16 January at Acton, with the rest of the cast now joining the production. Sayle gave a very muted performance in rehearsals, explaining to Harper that he was saving himself for recording; this worried Nathan-Turner who went as far as suggesting that maybe the part should be recast. Concerns were also expressed that Clive Swift was going over the top in his role as Jobel.

Left:
Colin Baker
and Ken Barker
rehearse
a scene in
the snow.



The first studio recording block took place over Thursday 17 and Friday 18 January in Studio TC1. Studio recordings took place from 2.30pm to 6pm and 7.30pm to 10pm each day, apart from Wednesday 30 January when the evening session began at 7pm.

Recording on Thursday 17 January covered the scenes in the reception area for Part One, and then all the material in the DJ's studio with Alexei Sayle in his 'flower power' garb; Nicola Bryant performed a photocall with him during the afternoon. The DJ's headphones were made by visual effects assistant Andy Lazell. While Sayle was changing, the scene of Takis and Lilt watching the Dalek vessel land was recorded, followed by them greeting the Daleks and then Jobel addressing his team on the 'big day' in the 'new catacomb'. For the set design of Tranquil Repose, designer Alan Spalding went for an Egyptian death motif; the undercity corridors were

based on Spalding's research at Highgate Cemetery and various statues came from the BBC1 period drama *By the Sword Divided*. Parts of the set elements for Tranquil Repose had originally been built for BBC1's *The Little and Large Show*. The lined make-up for the staff was based on images that costume designer Pat Godfrey had seen in *Vogue* and were worked into Dorka Nieradzick's make-up.

The Daleks were now seen in force, with some scenes using both the four new Daleks, plus the four older grey versions used previously in *Resurrection of the Daleks* (a mixture of various casing elements dating back to the first serial in 1963 as well as elements created for BBC Exhibitions in the 1970s). These appeared towards the end of Part Two as the attack force still loyal to the Dalek Supreme on Skaro. When only Dalek eye-stalks appeared in shot, these were dummy props held by stage hands.

Below:

Graeme Harper directs John Ogwen and William Gaunt.



Now changed into 'rocker' clothing, Sayle continued his DJ material to the end of the afternoon. In the evening, he began recording in his 'zoot suit' and while he changed into his standard costume for the rest of the evening, the sequence of Jobel showing Peri to the anteroom was taped. The rest of the day was then devoted to the remaining DJ studio scenes. For the scenes in which the new Daleks were partially destroyed, lightweight polystyrene and vacuum-formed domes and shoulder sections were placed on the Dalek bodies, and split apart by pyrotechnics, while being recorded from multiple angles. Nicola Bryant was concerned about the scale of these explosions, and so requested a demonstration before recording; when the back of her hair was singed by sparks, she asked for the charge to be reduced for the actual take. During the battle itself, Bryant found herself in a fit of giggles alongside Sayle.

Daleks on patrol

Recording resumed on the afternoon of Friday 18 January, scheduled to begin with the scenes in the new catacomb for Natasha and Grigory's break-in, and then Jobel admonishing Tasambeker's attentions in Part One, followed by the arrival of the Doctor and Peri at reception in Part Two. Part Two sequences then continued with the Daleks on patrol and then Jobel's death in reception, after which the Daleks killed Tasambeker. Further new catacomb scenes for the story were recorded through the rest of the evening – often with handheld and cutaway shots – and then work moved onto the cell set where Natasha and Grigory were held. At the end of the evening, the final scenes in the reception area were completed. There was



Above: Colin Baker poses with a pair of Daleks.

a 15-minute overrun in studio which was attributed to some material which it had not been possible to shoot on location being transferred to studio.

Rehearsals for the second and final studio session took place from Saturday 19 to Tuesday 29 January. Joining the cast for the second studio session were Terry Molloy, Hugh Walters and Eleanor Bron. Molloy was delighted with the script as he felt that Davros was allowed to develop as a character, taking precedence over the Daleks in the action. It was during rehearsals that Molloy (who was suffering from bronchitis) suggested that Davros' chair should be able to levitate in his confrontation with Orcini.

Recording for the serial – and the 1985 series – concluded in the second studio block from Wednesday 30 January to Friday 1 February in TC8 at Television Centre. Recording on 30 January from 11.30am to 12.15pm was allocated to director Pennant Roberts so that additional material required for *Timelash* could be recorded.

Wednesday 30 was spent on scenes in the old catacombs and the incubation room during the afternoon, with the bulk of the scenes in Davros'

Connections: Real McCoy

▶ Grigory's comment of, "I'm a doctor, not a magician," echoes similar remarks famously made by Dr McCoy on the original *Star Trek* series.



**Above:**

"Just a little bit of lippy, darling, and you'll look smashing!"

laboratory for Part One recorded in the evening. For the scenes set in the incubator room, a glass Dalek (an idea apparently suggested in Terry Nation's 1963 script for their debut story, *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1]) was required. This was constructed from Perspex in four sections by the external firm Dennys based at Shepherds Bush. Inside the glass Dalek sat Alec Linstead, clad in the heavily mutated body costume, plus heavy face make-up with throbbing headpiece and a dental plate. It was Dorka Nieradzik's idea to make Linstead up as if Stengos' liver and kidneys were growing out of the side of his head. A second glass Dalek, seen during Part Two, was the same prop without an actor inside. A dummy of the transparent casing was blown up when Natasha shot it.

Alec Linstead was not the only one to suffer discomfort in his make-up. Terry Molloy was required to once again become Davros, wearing a new mask made by

Dorka Nieradzik. For the rotating tank housing Davros' head, Brace's assistant Colin Gory came up with the idea of having Molloy seated on a swivel chair. This proved to be extremely uncomfortable for Molloy, requiring him to strap his legs close to his body, allowing him to swivel himself around as required. Lights attached to the fake life-support flashed in synchronisation with Molloy's speech.

Thursday 31 – the first day of production since Colin Baker's casting where he had not been required – was scheduled to start with Bostock and Orcini approaching Davros via the old catacomb and launching their attack, a technically demanding sequence. During Part Two, a dummy Davros head was seen to deflate inside the life-support machine after being fired upon by Orcini and Bostock. For the scenes at the end of the story where the real Davros was revealed, Brace's team had to rebuild his half-Dalek chair from reference photographs. At one point,

Davros hovered in his chair above Orcini courtesy of CSO with a red video effect added to its base. Blue bolts of energy were also superimposed to come from Davros' hand. Several dummy effects were employed to give the impression of bodily harm to certain characters. A Dalek disposed of Orcini's false leg (which had been established in Part One when Gaunt tapped his own limb and a hollow effect was added to the soundtrack); this effect was achieved by a flash charge on the limb, a spring mechanism and a fine nylon thread pulling the fake leg away on cue. Work then moved to the set of Kara's office which was a redress of the DJ's studio from the first block. The first scenes to be recorded were those which did not require Orcini and Bostock for both episodes.

Davros' laboratory

The evening session began back in Kara's office when William Gaunt and John Ogwen joined Eleanor Bron and Hugh Walters for the sequence where the mercenary was hired. The scenes in Davros' laboratory with Davros talking to Tasambeker – with Terry Molloy back inside the rotating chair – were recorded next, covering the end of Part One and then continuing into the start of Part Two. This was intercut with the scenes in Kara's

office at the start of Part Two, including the arrival of the Daleks and the death of Vogel. The scenes in the laboratory were then scheduled to continue as far as Davros watching Natasha and Grigory and ordering the activation of a specimen.

The material in Davros' laboratory for Part Two resumed on Friday 1 February, picking up after the set-piece of Orcini and Bostock's attack recorded the previous day. When Davros' hand was shot off, Molloy complained that Davros' blood should have been blue rather than green. Recording on the laboratory set continued through to the evening when the start of the cell scene in which Lilt slapped Natasha was re-recorded, along with the interrogation of the drunken Grigory at the start of Part Two. There was then further re-recording of the new catcomb scenes in which Natasha and Grigory opened Stengos' casket and were attacked by the attendants.

There was an overrun of 15 minutes in studio to complete recording on the series.

After the main studio recordings were completed, a post-production recording took place for the flying Dalek which killed Natasha and Grigory; this was a commercially available Dalek model from the Sevans range and allowed Harper to get a depth of field he could not achieve in studio with a full-size prop. ■

PRODUCTION

Mon 7 Jan 85 Bollinge Hill Farm, Buriton, Hants [Rough Ground]; Butser Hill Farm, Horndean, Hants [Rough Ground]

Tue 8 Jan 85 Queen Elizabeth Country Park, Horndean, Hants [Rough Ground]; Bollinge Hill Farm [Rough Ground]

Wed 9 Jan 85 IBM North Harbour Building, Cosham, Portsmouth, Hants [Garden of Fond Memories]

Thu 10 Jan 85 Goodwood Estate, Halmaker, W Sussex [Long White Wall]; Tangmere Aerodrome, Tangmere, W Sussex [Rough Ground]

Thu 17 Jan 85 Television Centre Studio 1: Reception Area; DJ's Studio; New Catcombs Computer Screen; Reception Hall; Anteroom

Fri 18 Jan 85 Television Centre Studio 1: New Catcomb; Reception Area; Int/Ext

Cell; Computer Screen Area

Wed 30 Jan 85 Television Centre Studio 8: Old Catcombs; Incubator Room; Davros' Laboratory

Thu 31 Jan 85 Television Centre Studio 8: Old Catcombs; Davros' Laboratory; Kara's Office

Fri 1 Feb 85 Television Centre Studio 8: Old Catcombs; Davros' Laboratory; Ext/Int Cell [remount]; New Catcombs

Post-production

Above: Blue is the official colour of mourning on Necros.

A gallery-only session for *Revelation of the Daleks* took place in TC5 on Monday 4 February, during which various electronic effects were added to the episodes.

Quantel was used to shake the picture in the closing scenes, as well as placing all the images on the scanner screens; Paintbox provided the ray of rock'n'roll fired by the DJ. The establishing shot of Kara's factory in Part One was a piece of stock footage showing an oil refinery, electronically treated to give it a purple hue. Shots of the IBM complex were augmented to add the

two model pyramids of Tranquil Repose. Part One ended with the picture blazing to a white-out as the memorial fell towards the camera.

For the opening of Part One, 10" of 16mm space footage was purchased for use from World Backgrounds.

Just over 18 minutes of film was finally used in the edited episodes – most of this in Part One, which included all the scenes with the Doctor and Peri for that instalment.

Both episodes required sequences to be cut in order for them to fit the 45-minute slots, and in fact Part Two still overran

despite having a very short recap. At a playback of the episodes, head of series and serials Jonathan Powell was critical of Jenny Tomasin's performance as Tasambeker and consequently her scenes were reduced; he also requested the removal of a close-up of Jobel being stabbed. A scene in the reception area in Part One where Tasambeker confronted Takis and Lilt was cut to a minimum; originally this opened with her calling Takis, who ignored her and continued to arrange flowers while Lilt murmured, "Who's in love? Who's in love?" Tasambeker reprimanded Takis for turning off his communicator when the Great Healer was trying to contact him, but Takis retorted that he liked flowers. Lilt observed that Tasambeker had to vent her frustration. A scene in Davros' laboratory where Tasambeker was recruited to Davros' cause was also dropped.

Much of Part One was resequenced during editing, particularly with regards the film sequences of the Doctor and Peri. In Part Two, the scene where the Doctor and Peri met Tasambeker was also reduced

and cut in two, omitting more dialogue from Tasambeker in which she sold the concept of Tranquil Repose to the Doctor, should he wish to become a "Resting One". The subsequent scene between the trio was also recut to remove Tasambeker discussing how Tranquil Repose was zoned by religious faith, and the Doctor's admission that he really wanted to see the records rather than become a "Resting One"; this angered Tasambeker as she had wasted her time with her sales pitch. Some of Tasambeker discussing Jobel with Davros was also trimmed, as was the start of the scene where Jobel discussed the situation with Takis and Lilt. A scene with the DJ telling Peri how he had been observing her and the Doctor the whole time was cut, as was the end of another scene where the DJ indicated he had expected trouble for some time. Another missing scene had the Daleks escorting a protesting Kara along the catacombs to Davros; Kara explained that she was a VIP – a "very insecure person". Peri reacting to the DJ's death was also cut, along with a scene in which Takis saw the Daleks kill the guards.

Left:

The Doctor is at the mercy of the Daleks.



DX-7 synthesizer

Music for the serial was composed by Roger Limb at the BBC Radiophonic Workshop, now a veteran of *Doctor Who* serial scores since *The Keeper of Traken* [1981 – see Volume 33]; he was assigned to the serial in January 1985. Harper asked Limb to provide something which sounded symphonic; the majority of the score was performed on the Radiophonic Workshop's new DX-7 synthesizer. Just over 50 minutes of Limb's specially composed electronic music was dubbed onto the episodes. In addition, several pieces of twentieth-

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century popular music were needed as background for the scenes involving the DJ. During Part One, five tracks were used: Brian Wilson and Mike Love's 1966 song *Good Vibrations* by The Surfers (from the 1974 Contour LP *Sounds Like the Beach Boys* (2870 407)), the May 1967 chart hit single *A Whiter Shade of Pale* written by Keith Reid and Gary Brooker performed by Procol Harum (Decca DM 126), a cover version of Elvis Presley's 1956 hit *Hound Dog* written by Jerry Leiber and Mike Stoller (from the 1970 Music for Pleasure LP *Smash Hits Presley Style* (MFP 1419)), a cover version of Carl Perkins' 1956 song *Blue Suede Shoes* (from the same MFP album), and a burst of Andy Razaf and Joe Garland's 1938 tune *In the Mood* from The Ted Heath Orchestra (from the 1972 Decca LP *A Salute to Glenn Miller* (PFS 4259)). Part Two also featured *Moonlight Serenade* – a Glenn Miller composition from 1939 – again from the Decca LP, and Jimi Hendrix's 1967 hit *Fire*, recorded by the Jimi Hendrix Experience (taken from the Polydor LP *Smash Hits* (2310 268)). All of the DJ's music was given a heavy 'phasing' effect by the Radiophonic Workshop to make

Below:
Something dangerous lurks in the woodlands of Necros.



it sound more 'trippy'. The Radiophonic Workshop also provided for Part Two five minutes of Death Music, composed by Dick Mills, who as usual also handled all the sound effects for the programme.

Colin Baker did some sound recording for the serial on Monday 18 February. The first episode was dubbed on Thursday 7 and Friday 8 March with the second on Monday 18 and Tuesday 19 March.

On Thursday 21 February 1985, shortly before flying out to an American *Doctor Who* convention, John Nathan-Turner and Eric Saward each received a phone call. Saward's was from writer Robert Holmes, whilst Nathan-Turner's was from a *Doctor Who* fan. Both calls were asking if it was true that the show had been cancelled. Both replied that this was not the case, but were genuinely surprised and interested by this coincidence. The suggestion that the programme would not be continuing had never been considered before these two calls.

On Monday 25 February, after flying back from the States, Nathan-Turner was summoned to see Jonathan Powell and informed that production on the proposed



1986 series was to be suspended. The following day he broke the news to Saward, and to Angela Smith, the production associate, so that they would know before the news was made public. Rumours soon informed the whole drama department of the decision anyway.

The complaints from BBC management about the show appeared to be that the scripts for the current series had been too violent and too humourless. Both Saward and Nathan-Turner were confused by this statement, since all scripts for the series had received full approval from the series and serials department prior to production, although they acknowledged that the violent elements had been taken further that series. Saward also felt that three of the stories in the series (*Vengeance on Varos*, *The Two Doctors* [1985 – see page 42] and *Revelation of the Daleks*) had been very comic, and was at a loss to understand the accusation. Jonathan Powell had never criticised the submissions or requested any changes.

Nathan-Turner arranged to see BBC1 controller Michael Grade and was given the same reasons for the show's

suspension, plus a directive to return to the 25-minute format on the series' return. Saward was amazed, since *Revelation of the Daleks*, which he realised contained overt violence, had been screened to the BBC executives after completion and was passed for broadcast without comment. Nathan-Turner was extremely upset about the decision, for both himself and all his staff on the show.

Cancellation

The *Evening Standard* referred to the cancellation first on Tuesday 26 February. On Wednesday 27 February, other newspapers leapt on the story. The greatest amount of distress was caused to Nicola Bryant when, on her return from holiday, she was phoned by one reporter and asked how she felt about the death of *Doctor Who*. Not realising that the question referred to the series, Nicola immediately feared that Colin Baker had somehow been the victim of a tragic accident.

The press was informed that Michael Grade wanted to rest the show for 18 months, along with other programmes, saving seven million pounds for the new daytime television service. However, the papers ran stories that *Doctor Who* had been cancelled and replaced by another new BBC science-fiction series – Chris Boucher's *Star Cops*, which did not start production until late 1986. Former Doctor Patrick Troughton went to the production office to help deal with telephone enquiries, explaining that he felt it was part of a scheme by the BBC to claim a larger licence fee by citing the show as too expensive to make.

When the press reaction was larger than expected, Jonathan Powell was summoned to a meeting with Michael Grade and BBC

Left:

Kara and Vogel's celebrations are premature.



Above:
The Doctor
discovers his
own memorial.

Television managing director Bill Cotton. It was agreed that it would now be made clear that the series had been postponed rather than cancelled. Nathan-Turner requested to be taken off *Doctor Who*, but was informed by Powell that there was no other suitable show to move him onto.

Over the next few weeks 80,000 letters and calls of protest about the postponement of the 1986 series were received by the BBC. The *Doctor Who* Fan Club of America offered the corporation five million dollars to continue making the programme. The *Daily Star* launched a sticker drive using Colin Baker's face to help 'Save *Doctor Who*'.

By Thursday 7 March, successful record producer and huge *Doctor Who* fan Ian Levine, with illustrator Paul Mark Tams, had organised the recording of *Doctor in Distress*, a record that would support the return of the series and raise money for the National Society for Cancer Relief. The recording was attended by Colin Baker, Nicola Bryant, Anthony Ainley, Nicholas Courtney, Faith Brown (Flast in *Attack of the Cybermen*) as well as pop stars Bobby G, Justin Hayward, John Lodge, Rick Buckler and Time UK, Warren

Cann, Phyllis Nelson, Ritchie Pitts, Steve Grant, Julie Harris, John Rocca, Miquel Brown, Hazell Dean, Basia and actress Sally Thomsett.

Hiatus

The 23 March edition of *Radio Times* carried nine letters criticising the decision, plus one saying that the rest was probably a good idea. Grade, who had been on a skiing holiday when the news had been broken, bore the brunt of the scorn. In his reply he stated that the fans' response was hysterical, given that the series had merely been delayed by nine months (which was not an uncommon practice with BBC drama series). Grade claimed that the current series had received lower viewing figures than before and time was needed to rectify problems with the show. He was determined that, after the hiatus, *Doctor Who* would go on for another 21 years.

With the content of the 1986 series in question, one further edit was now made to the completed version of *Revelation of the Daleks*. Although not in the original script, during recording the Doctor's final line to Peri had been changed to, "All right, I'll take you to Blackpool," to lead into *The Nightmare Fair*, the serial that had originally been planned to open the 1986 series. This story, written by former *Doctor Who* producer Graham Williams, would be set in Blackpool with location shooting at Blackpool's Pleasure Beach due to take place from Monday 1 April. However, following the announcement of the hiatus the scripts that were already in pre-production were abandoned. Consequently, the final word – "Blackpool" – of *Revelation of the Daleks* was deleted and the series ended on a freeze frame of Colin Baker's face, leaving the TARDIS' next destination in question. ■

Publicity

- ▶ BBC press officer Kevin O'Shea announced that Sir Laurence Olivier would *not* be making a guest appearance on the series in the Monday 4 February edition of *Girl About Town*.
- ▶ The return of the Daleks and Davros was promoted by a continuity announcement over the closing credits of Part Two of *Timelash*.
- ▶ On Friday 8 February, John Nathan-Turner approached *Radio Times* to see if a cover or a colour feature could

be allocated to promote the serial. Ultimately, the listing for Part One in the *Radio Times* was accompanied by a black-and-white photograph of two of Davros' cream-and-gold Daleks.

- ▶ On Saturday 23 March, the *Daily Express* ran the story *Look who it is – DJ Alexei* about the comedian's appearance in that night's episode; Sayle told Maureen Paton: "I think *Doctor Who* is brilliant – I've always been a big fan. I got the impression that they were rather amazed I agreed to appear in it, though I was a bit worried myself."

Broadcast

Right:

Davros gloats to his prisoners.

► The viewing figures for *Revelation of the Daleks* were a notable improvement on the preceding serials. Its appreciation figures and chart positions were the highest of the year for *Doctor Who*.

► In opposition for the first quarter of an hour were a variety of regional programmes on ITV including *Blockbusters* (eg LWT), *Diff'rent Strokes* (eg Granada), *The Smurfs* (eg TSW) and *Cartoon Alphabet* (eg Central), but the bulk of the show was up against HTV's *Robin of Sherwood*.

► The story was marketed abroad in a variety of formats, notably one with the two episodes split into four 25-minute editions, and also as a one-hour, 27-minute TV movie in North America. It was shown in Australia from January 1986 and in New Zealand from November 1988. It was also purchased for broadcast in Canada, the United Arab Emirates and Germany (where it was entitled *Der Planet der Toten* [*The Planet of the Dead*]).



► In 1993, *Revelation of the Daleks* was selected to represent the Colin Baker era of *Doctor Who* in a BBC2 repeat season. The four-part version of the serial sold for syndication overseas was used for transmission on Friday evenings in March/April 1993.

► UK Gold screened the serial in its four-part version from November 1994 and as a compilation from January 1995.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 23 March 1985	5.20pm-6.05pm	BBC1	44' 31"	7.4M (65th)	67
Part Two	Saturday 30 March 1985	5.20pm-6.05pm	BBC1	45' 27"	7.7M (58th)	65

REPEAT TRANSMISSION

Part One	Friday 19 March 1993	7.15pm-7.40pm	BBC2	24' 09"	1.71M (27th)	-
Part Two	Friday 26 March 1993	7.15pm-7.40pm	BBC2	23' 22"	1.80M (-)	-
Part Three	Friday 2 April 1993	7.15pm-7.40pm	BBC2	24' 24"	1.65M (30th)	-
Part Four	Friday 9 April 1993	7.15pm-7.40pm	BBC2	24' 12"	1.20M (-)	-

Merchandise

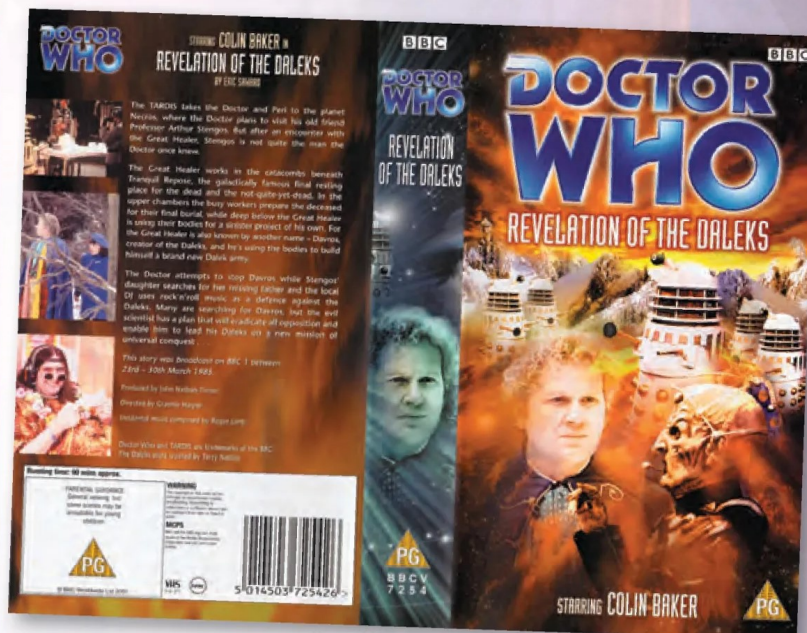
In November 1999, 'Dalek Tins' containing VHS videos of *Planet of the Daleks* and *Revelation of the Daleks* were released. This included a slightly extended version of Peri crying when the DJ was killed by the Daleks and had the Jimi Hendrix recording of *Fire* removed, because it could not be cleared for issue. The Hendrix track was replaced with *Witches Dance* from the album *Screaming Guitars – Metal Flash* and it was this music



that also appeared on the subsequent DVD release of the story. The initial production run of the tins was 20,000 units and these sold out almost immediately. The serial was later included on *The Davros Collection* for WH Smith in September 2001.

Revelation of the Daleks was released on BBC DVD in July 2005. The following extras were included:

- ▶ **Commentary** with Nicola Bryant, Terry Molloy, Eric Saward and Graeme Harper
- ▶ **Revelation Exhumed:** Behind-the-scenes documentary with Eric Saward, Clive Swift, Graeme Harper, Trevor Cooper, Pat Godfrey, Hugh Walters, William Gaunt, Colin Spaul, Terry Molloy, Alexei Sayle, Alan Spalding, John Brace and Roger Limb



- ▶ **New CGI effects**
- ▶ **Revelation of the Daleks: In Studio**
- ▶ **Deleted scenes**
- ▶ **Dolby Digital 5.1 Surround Sound**
- ▶ **Music-only track**
- ▶ **Continuity announcements**
– and opening/closing to four-part version
- ▶ **Gallery**
- ▶ **Production subtitles**
- ▶ **Easter Egg**

The serial has also been included on the following DVD box sets: *The Dalek Collection* (exclusive to Amazon, released in January 2007) and *The Complete Davros Collection* in November 2007. It was also available with issue 38 of the *Doctor Who – DVD Files* (published by GE Fabbri in June 2010).



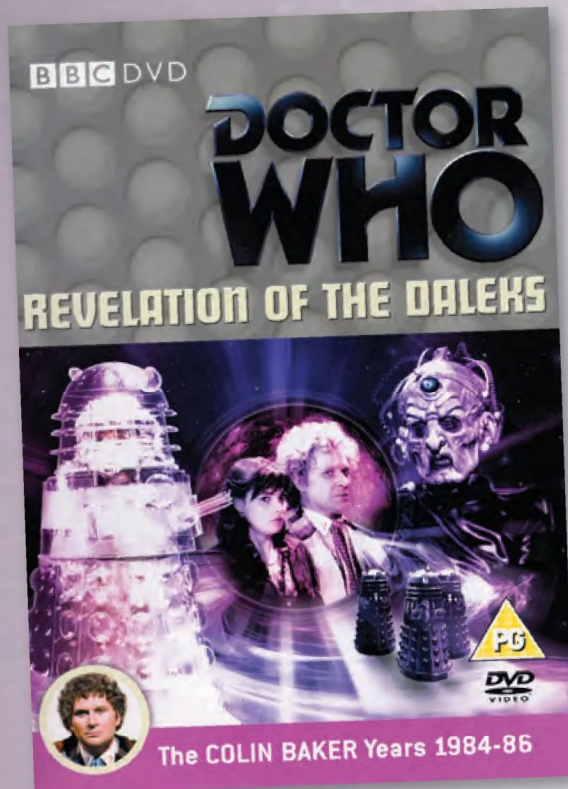
This page:
Revelation of the Daleks was released on video and DVD in various collected forms.

Right:

The DVD release with a cover illustration by Clayton Hickman.

Far right:

Figures from Character Options' *Revelation of the Daleks* set.



Far right:

Eaglemoss' figurine of a white Dalek.

Below:

Underground Toys' Dalek and Doctor set.



of the Daleks (*The Funeral Parlour*) and *Revelation of the Daleks*.

In December 2007, The Stamp Centre issued covers for *Revelation of the Daleks* signed by Colin Baker. Prints signed by Terry Molloy were available in 2009.

Colin Howard provided artwork for the serial on a Slow Dazzle postcard in 1999.

Talking Daleks

In 2012 Character Options issued 5" *Revelation of the Daleks* Sound FX and Speech Daleks and a Talking Dalek toy. A set of a 5" Sixth Doctor with a Dalek from *Revelation of the Daleks* was available from Underground Toys in June 2013. This two-figure set was exclusive to Toys R Us.

A figurine of the Necros Dalek was available with issue 59 of the *Doctor Who Figurine Collection*, published by Eaglemoss in November 2015. In November 2017 the *Figurine Collection* issued a Parliament Dalek figurine set featuring 10 Daleks, one of which was the Necros Dalek. ■



Cast and credits

CAST

Colin Baker The Doctor
with
Nicola Bryant Peri
Eleanor Bron Kara
Clive Swift Jobel
Alexei Sayle DJ
Terry Molloy Davros
Jenny Tomasin Tasambeker
William Gaunt Orcini
John Ogwen Bostock
Stephen Flynn Grigory
Bridget Lynch-Blosse Natasha
Trevor Cooper Takis
Colin Spaul Lilt
Hugh Walters Vogel
Alec Linstead Head of Stengos [1]
Ken Barker Mutant [1]
Royce Mills, Roy Skelton Dalek Voices
John Scott-Martin, Cy Town, Tony Starr,
Toby Byrne Dalek Operators
Penelope Lee Computer Voice [2]



UNCREDITED

Tim Lawrence, Don Parry, Russell Brook,
Eric Lindsay Male Attendants
Judy Crowne, Linda Kent, Trisha Clarke, Liz
D'Estere, Annabel Larkins, Jane Clarke
..... Attendants
Steve Emerson Stuntman/Guard
Kevin O'Brien, Michael Jeffries, Kenneth
Lawrie, Michael Fearnley, Jason Wolfe, David
Bache Guards

CREDITS

Written by Eric Saward
Title music composed by Ron Grainer
Incidental Music: Roger Limb
Special Sound: Dick Mills,
BBC Radiophonic Workshop
Production Manager: Michael Cameron
Production Associate: Angela Smith
Production Assistant: Elizabeth Sherry
Assistant Floor Manager: Jo O'Leary
Film Cameraman: John Walker
Film Sound: Steve Gatland
Film Editor: Ray Wingrove
Visual Effects Designer: John Brace
Video Effects: Dave Chapman
Vision Mixer: Dinah Long
Technical Co-Ordinator: Alan Arbuthnott
Camera Supervisor: Alec Wheal
Videotape Editor: Steve Newnham
Lighting Director: Don Babbage
Studio Sound: Andy Stacey
Costume Designer: Pat Godfrey
Make-up Designer: Dorka Nieradzik
Script Editor: Eric Saward
Designer: Alan Spalding
Producer: John Nathan-Turner
Director: Graeme Harper
BBC © 1985

Left:

Davros takes
a tea break.

Profile

GRAEME HARPER

Director

Born Graeme Richard Harper on 11 March 1945 in St Albans, of cockney/Scots parentage, he grew up with a heavy cockney accent. His older sister was training as a dancer at Italia Conti stage school, so he was sent along for Saturday morning elocution lessons.

When Conti's casting agents sought a ginger-haired child to play Master Bardell in a partial adaptation of *The Pickwick Papers*, entitled *Bardell vs Pickwick*, Harper became a child actor almost by accident. The play, made by Towers of London/ITC for the series *Lilli Palmer Theatre* AKA *Theatre Royal*, first aired in London on 30 October 1955.

The authorities were however displeased with him missing school, so his parents enrolled him at Italia Conti.

Below:

Harper (back to the camera) worked on *Warriors' Gate*.



Further television work followed, playing Wee Jaikie in BBC serial *Huntingtower* (1957), as Yankel in *The Silver Sword* (1957) which also starred Frazer Hines and Barry Letts, and finding one-off roles in *The Lenny the Lion Show* (1959), *The Secret Kingdom* (1960) and *Television Club* (1962).

He was Moonface in stage show *Noddy in Toyland* (1957/8, Princes Theatre, London/1958/9, Victoria Palace), with young friend Colin Spauill in the title role.

Harper finally came to the BBC as an adult in 1965, joining as a floor assistant. His first *Doctor Who* in this capacity was *The Power of the Daleks* [1966 – see Volume 9].

Promoted to assistant floor manager in 1969, he worked on shows including *Z Cars* and assumed the post for three *Doctor Who* serials; *Colony in Space* [1971 – see Volume 17], *Planet of the Daleks* [1973 – see Volume 20] and *Planet of the Spiders* [1974 – see Volume 21].

He was elevated to production assistant (what is today termed first assistant

director) on *The Seeds of Doom* [1976 – see Volume 25] assisting director Douglas Camfield, one of the biggest influences on Harper's career. They had first worked on drama *After Many a Summer* (1967), with Camfield directing and Harper as floor assistant.

Harper jokily brought in two army jumpers for he and Camfield to wear on *Seeds'* location shoot, in a nod to Camfield's military-like precision.

An uncredited 1984 *Doctor Who Magazine* interview saw Harper pay tribute: "If [*The Caves of*] *Androzani* has anything going for it from me as a director then I would like to dedicate the programme to Douglas Camfield. He taught me so much."

While making *The Seeds of Doom*, as an in-joke for *The Brain of Morbius* [1976 – see Volume 24], photographs of members of the production team were used during the mind-wrestling sequence, representing previous Time Lord incarnations – Harper's was the third face seen.

He continued to take production assistant/manager roles, working as a production manager on Camfield's horror serial *The Nightmare Man* (1981) and on *Bergerac* (1981).

Harper's next *Doctor Who* stint was as production assistant on *Warriors' Gate* [1981

– see Volume 33], where due to the technical inexperience of director Paul Joyce, Harper wrote the serial's working camera script on his nights off.

Having taken the BBC's in-house directors' course during 1980/1, his first directing credits eventually came on Julia Smith's medical soap *Angels*, on episodes aired from November 1982, with two more following in 1983. He had been a production assistant on the show in the mid-1970s.

Soon, John Nathan-Turner asked him to direct on *Doctor Who* with *The Caves of Androzani* [1984 – see Volume 39], his first freelance directing commission.

Notable for some stronger-than-usual violence involving machine-gun fire and use of knives, Harper explained his approach to *Doctor Who Magazine* in 1984: "You don't need a laser, bullets kill. I wanted real guns, reality wherever possible. I didn't want to overstep the mark and just wallow in blood, but I wanted to make it a today event although set in the twenty-ninth century. I just wanted to get as close to reality as possible and capture an audience with pictures and smashing performances."

He cast Christopher Gable as Sharaz Jek, remembering the dancer-turned-actor from BBC variety show *Melodies for You* (1967) on which Harper had been floor assistant.

Harper directed Peter Davison's regeneration, and can briefly be seen on the TARDIS set coaxing performances from his stars courtesy of a preserved studio recording. Harper based the sequence's rising crescendo and abrupt end on The Beatles' 1967 track *A Day in the Life*.

The Caves of Androzani won every season survey going, even topping a 1985 poll by fanzine *DWB* to find the greatest story ever.

Harper returned the following season for the similarly well-received *Revelation of the Daleks*, where he made a virtue of



Left: Harper directs the cast on location for *The Caves of Androzani*.



Above: Giving a Cyberman direction in *Rise of the Cybermen/The Age of Steel* (2006).

Right: Joined by a Dalek on location for the 2008 series finale *The Stolen Earth/Journey's End*.

sudden snowfalls on location, despite it disrupting shooting.

1985's hiatus scuppered a commission for the 1986 series, making *Revelation of the Daleks* his last directing stint on the show in the twentieth-century. However, he was signed up to direct the 30th anniversary video Special *The Dark Dimension* in 1993, before it too fell through.

Away from *Doctor Who*, early credits came on single play *The Hope and the Glory* (aired 25 April 1984) and episodes of popular BBC series *Juliet Bravo* (1984/5), *The District Nurse* (1984) and *Bergerac* (1985/7).

A rare theatre foray *Schoolboy Blues* (1986, Rose Tavern) starred old pal Colin Spaul and Trevor Cooper; Cooper would be among the regular cast of Chris Boucher's science-fiction detective series *Star Cops* (1987). Harper's four episodes of the series were directed with dim, moody lighting in stark contrast to the others' overlit set-ups.

The next decade saw credits on BBC dramas *Howards' Way* (1988), *The House of Elliott* (1992/4), *Casualty* (1996/7), nostalgic AA comedy drama *The Last Salute* (1998) and Kevin Whately vehicle *The Broker's Man* (1998), while for various ITV franchises he directed *The Bretts* (1988), *Boon* (1989/90/1), *Stay Lucky* (1990/1), *The Bill* (1993/4),

Heartbeat (1995), *September Song* (1995) and *Wycliffe* (1997).

Although regarded as an action director, Harper has worked on many comedies. Having directed a dozen episodes of political satire *The New Statesman* (1991/2), he wanted Rik Mayall as the villain in *The Dark Dimension*. Other comedy credits included *Get Back* (1992), police spoof *The Detectives* (1995-7), Welsh sitcom pilot *High Hopes* (1999) and *Babes in the Wood* (1999).

He directed many CBBC shows, with tense children's adventure drama *See How They Run* (1999) – half set in the UK, half in Australia – winning an RTS children's drama award. Other dramas included *Grange Hill* (2001), spy series *Oscar Charlie* (2002) and *Byker Grove* (2003/5), while he also helmed comedies *Microsoap* (2000) and *Custer's Last Stand Up* (2001).

He worked on more soaps for both BBC and ITV, directing for *EastEnders* (2000/2), *The Bill* (2001/2), *Casualty* (2004/5), *The Royal* (2004/5) and *Coronation Street* (2005). It was Middlesbrough-based fire service drama *Steel River Blues* (2004) that he felt taught him to handle large-scale, effects-heavy twenty-first century TV.

Asked by *Doctor Who Magazine*'s Marcus Hearn back in 1992 about a possible revival



of *Doctor Who*, he said: “I think it needs new people to come in on it with all guns firing, ready to give it a lot of ‘oomph’. I think the break might have even done it a lot of good.” It would be another 12 years before production resumed with a fresh production crew, but it would not be long before Harper joined them to direct many more episodes of the revived show.

Russell T Davies had worked with him twice before in testing circumstances. On Saturday morning children’s show *On the Waterfront* (1988), Harper directed a pop performance by Hazell Dean with only a couple of hours preparation, directing three episodes in all; he also directed Davies’ fraught comedy *The House of Windsor* (1994), Davies reckoning Harper had “managed to make a very bad show look good”.

Returning to *Doctor Who* in the David Tennant era, Harper’s shooting block covered two-parter *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] and finale *Army of Ghosts/Doomsday* [2006 – see Volume 53]. The latter tale encompassed huge set piece Dalek and Cybermen battles, but also the emotional beach farewell of Rose Tyler.

The block involved 10 weeks’ filming and 15 gruelling night shoots in a row. Harper discussed the revived show’s ambition with *Doctor Who Magazine*’s Tom Spilsbury in 2007: “I said to Russell, ‘Bloody hell! Can we really do this?’ And he said, ‘Yeah, of course!’ And then he said to me, ‘We always go for broke. We go for the biggest we can, we go for 100%, and we may get 60%. But that’s acceptable – because if we achieve that, it will be stunning.’”

Famous for starting almost every take with a call for “pace and energy!”, Harper’s episodes are well known for both. One of the leading directors of the Tennant era, he helmed 42 [2007 – see Volume 55], *Utopia* [2007 – see Volume 56], *Time Crash* (2008),



Planet of the Ood [2008 – see Volume 58], *The Unicorn and the Wasp* [2008 – see Volume 58], *Turn Left* [2008 – see Volume 59] and large-scale finale *The Stolen Earth/Journey’s End* [2008 – see Volume 60]. His final *Who* credit was on *The Waters of Mars* [2009 – see Volume 61].

Also within the *Who* universe he directed three stories for *The Sarah Jane Adventures*; *Whatever Happened to Sarah Jane?* (2007), *The Temptation of Sarah Jane Smith* (2008) and *Enemy of the Bane* (2008).

Harper has since directed *Robin Hood* (2006/9), CBBC’s *Dani’s House* (2009/10) and *Secret Life of Boys* (2017), plus soaps *Casualty* (2012-5), *Holby City* (2013-16), *Hollyoaks* (2014) and over 40 further episodes of *Coronation Street* (2010-13).

Other work included *House of Anubis* (2012) and Disney’s supernatural kids’ series *The Evermoor Chronicles* (2016). He created an authentically shaky multi-camera homage to 1970s thriller anthologies *The Devil of Christmas* (2016) for *Inside No 9*, submitting two further episodes in 2018.

His two 1980s *Doctor Who* stories were chronicled in Adrian Rigelsford’s 1996 book *Classic Who: The Harper Classics*. ■

Above:

Directing the 2007 Children in Need special *Time Crash*.

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The TARDIS lands in nineteenth-century England, and the Doctor encounters the ruthless Rani, and his old nemesis, the Master.

THE TWO DOCTORS

In Seville, Spain, the Doctor crosses paths with one of his earlier selves while Peri finds she is on the menu of a cannibalistic chef.

TIMELASH

On the planet Karfel, the Doctor discovers that the world is ruled by the Borad, and war is brewing with the neighbouring Bandrils.

REVELATION OF THE DALEKS

The Doctor and Peri visit Tranquil Repose on the planet Necros. There they discover that Davros is secretly manufacturing a new army of Daleks with which he intends to conquer the universe.

